

MORE TRANSCRIPTIONS THAN ANY OTHER GUITAR MAGAZINE!

# GUITAR

JULY 1991

## SCHOOL

WHITE LION'S  
VITO BRATTA

GUITAR LESSON PLUS:  
LOVE DON'T COME EASY

TESLA  
SIGNS

GARY MOORE  
STILL GOT THE BLUES

DAVID LEE  
ROTH  
IT'S SHOWTIME

AEROSMITH  
TRAIN KEPT A ROLLIN'

TED NUGENT  
CAT SCRATCH FEVER

ALL BASSLINES INCLUDED!

\$3.50 \$3.95 in Canada



WOLF MARSHALL ON HENDRIX!



MIKE VARNEY PRESENTS:  
SHRAPNEL RECORDS INC.

# GUITAR INSPIRATION

FROM THE NEW GENERATION OF GUITAR PLAYERS FOR THE NEXT GENERATION



## Apocrypha/Area 54 SH-1047

Apocrypha's 3rd Shrapnel LP, entitled "Area 54", moves toward a more straight forward sound than found on their earlier albums. Although the guitar riffs are fast and furious as always, their musical context is more song oriented, yet remains aggressive. If you like your metal heavy and your riffs mean, check out "Area 54".



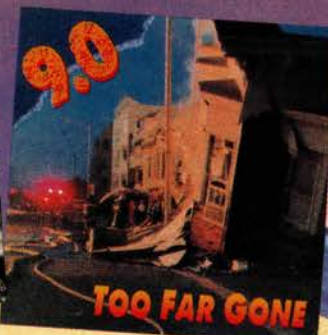
## Michael Lee Firkins SH-1045

"Michael Lee Firkins is a genuine guitar monster from America's heartland, whose time to wait in the sun has arrived." Pete Prown *Guitar For The Practicing Musician*.

"The guy has a sound, a distinctive voice. He cares more about songs than chops." Bill Milkowski *Guitar World*.

## 9.0/Too Far Gone SH-1048

9.0's debut album includes 9 power tracks featuring four amazing musicians. Guitarist Craig Small lays down an aggressive barrage of blues laden guitar solos and ex-Cacophony singer Peter Marrino wails with conviction. When combined with a double bass rhythm onslaught from drummer Ray Luzier and bassist Mike Andrews, 9.0's album constitutes one of the most serious debuts in Shrapnel history.



## Richie Kotzen's Fever Dream SH-1046

Richie Kotzen's 2nd album not only features incredible solos, but introduces Kotzen as a strong lead vocalist. With musical support from drummer Atma Anur and bassist Danny Thompson, "Fever Dream" is a blues based album brimming with full-throttle guitar work and imaginatively crafted songs and marks an important step forward for this incredible 20 year old musician.



## James Byrd's Atlantis Rising SH-1049

Atlantis Rising, lead by former Fifth Angel lead guitarist/songwriter James Byrd and lead vocalist Freddie Krumins, deliver a set of metal master pieces. In the tradition of European bands like the Scorpions, Byrd plays scorching, thematic solos for the 90's in a heavy metal context. If you love great vibrato and tons of feel, check out this album.

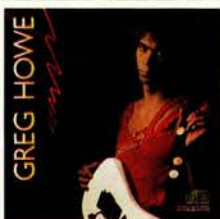


## Joey Tafolla/Infra-Blue SH-1050

Joey Tafolla strikes back with an inspired collection of instrumentals which document his tremendous musical growth. Abandoning the neoclassicisms found on his first LP, in favor of an astonishing set of country/blues riffs, rich in awesome technique, Joey Tafolla seems in position to take his place among the greats.

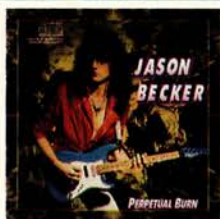


**Marty Friedman/Dragon's Kiss SH-1035** One half of the progressive guitar oriented group Cacophony, Marty Friedman delivers his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo.



## Greg Howe SH-1037

This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Including adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.



## Jason Becker/Perpetual Burn SH-1036

As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fretwork on the band's debut album. One year later, he recorded a solo album that set new standards in guitar playing.



## Racer X/Live Extreme Volume SH-1038

Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solos pieces. This album should especially impress those who love twin guitar harmony leads.



## Cacophony/Go Off! SH-1040

Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.



## Howe II/High Gear SH-1044

Hot on the heels of his ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining intense laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.

To order - Send \$8.75 for each LP or Cassette desired, or \$30.00 for four LPs or Cassettes. Send \$13.75 for each Compact Disc desired, or \$50.00 for four Compact Discs. Please specify LP, Cass, or CD. Send check or money order to: Shrapnel Records Inc., P.O. Box 1755, Dept. F, Sebastopol, CA 95473. No orders outside USA. Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums. Retail inquiries should be directed to Important Record Distributors.

ALSO AVAILABLE: Steeler (w/ Yngwie Malmsteen) - SH-1007, Keel "Lay Down The Law" - SH-1014, Chastain "Mystery Of Illusion" - SH-1018, Vicious Rumors "Soldiers Of The Night" (w/ Vinnie Moore) - SH-1020, Tony MacAlpine "Edge Of Insanity" - SH-1021, Racer X "Street Lethal" - SH-1023, Chastain "Ruler Of The Wasteland" - SH-1024, Vinnie Moore "Minds Eye" - SH-1027, MacAlpine, Aldridge, Rock,

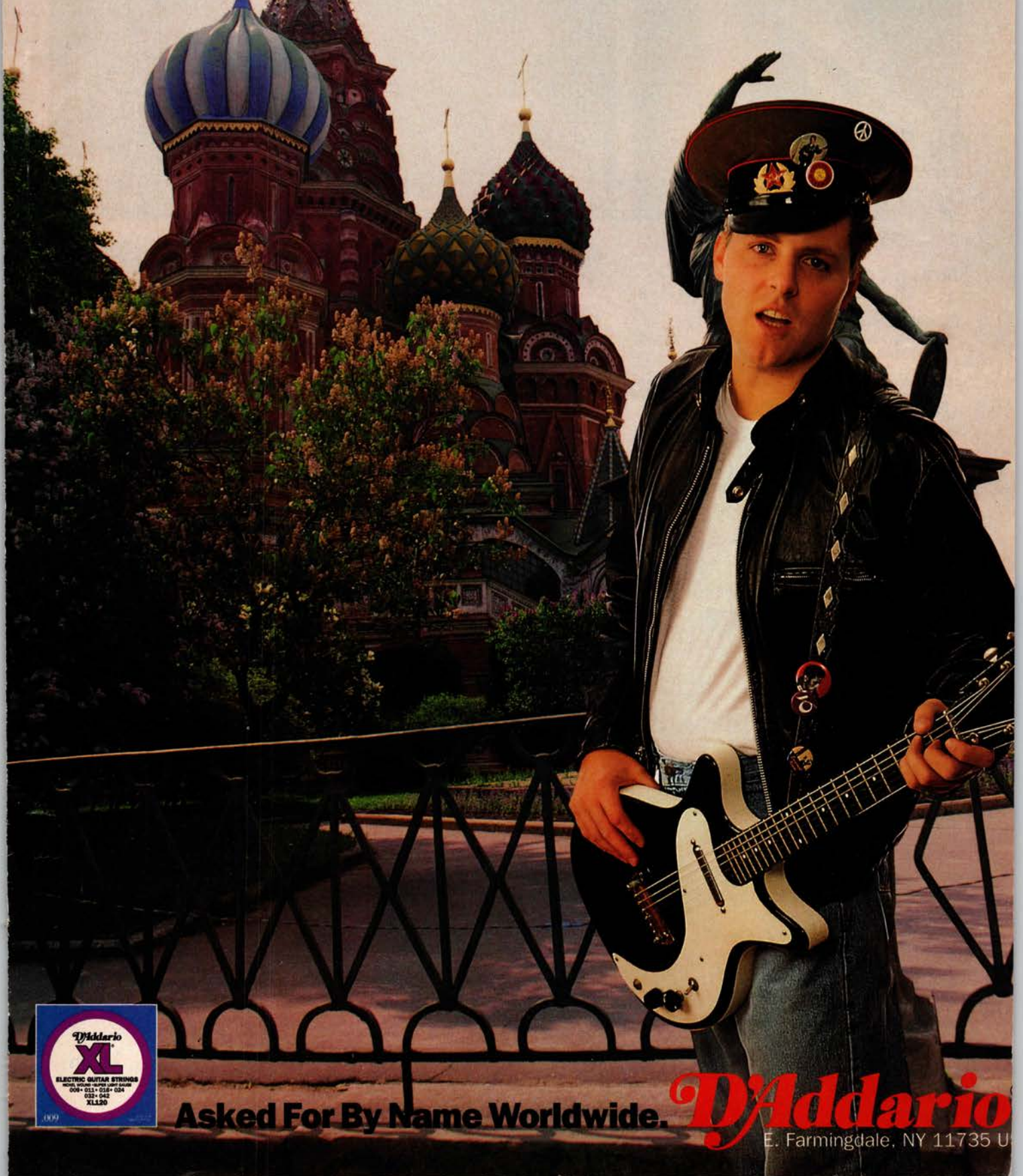
Sarzo, "Project Driver" - SH-1028, Joey Tafolla "Out Of The Sun" - SH-1030, Cacophony "Speed Metal Symphony" - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033, Apocrypha "The Forgotten Scroll" - SH-1034, Apocrypha "The Eyes Of Time" - SH-1039, Fret Board Frenzy (Hot Guitar Compilation) - SH-1041, Richie Kotzen (w/ Stuart Hamm and Steve Smith) - SH-1042.

ALL OF THE ABOVE ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC. EXCEPT NO LP'S AVAILABLE FOR SH-1046-1050.



# ДАЙТЕ МНЕ XLS

(Get Me XLS)



Asked For By Name Worldwide.

**D'Addario**  
E. Farmingdale, NY 11735 U





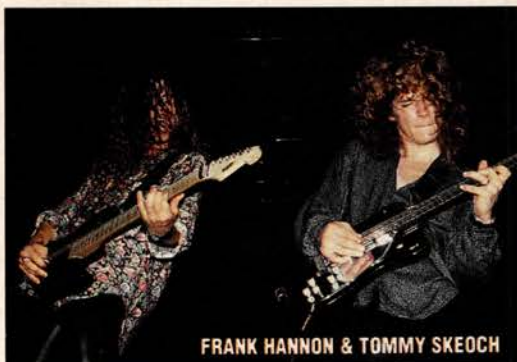
VITO BRATTA

# INSIDE...

GUITAR SCHOOL

JULY 1991

VOL. 3 • NO. 4



FRANK HANNON & TOMMY SKEOCH



TED NUGENT

## UP FRONT

### FROM THE EDITOR

News, notes and random thoughts ..... 8

### PASSING NOTES

The readers respond ..... 10

### RIFFS

What's hot in the six-string universe ..... 13

### PRIME CUTS: TED NUGENT

Terrible Ted recalls some prime moments of Motor City madness ..... 14

### OUT TO LUNCH: AL DI MEOLA

His royal dudeness dines with the prince of speed. .... 18

## COLUMNS

### GUITAR 101

Oblique bends. .... 134

### MICHAEL FATH'S WORLD GUITAR

Arpeggio sweeps. .... 135

### BASS EXPLORATIONS

The top guns of rock bass ..... 136

### BLUES POWER

Uptown chords. .... 137

### MASTER CLASS

Tapping doublestops ..... 138

### RICHIE KOTZEN'S CHOP SHOP

Arpeggio sequencing. .... 139

## REVIEWS

### IN GEAR

Tascam's 488 PortaStudio. .... 140

### GUITAR SCHOOL LIBRARY

We evaluate the latest and greatest in guitar books and videos ..... 142

### NOTATION LEGEND

A guide to all of the special notation we use, so you can play every note just like the record ..... 146

## MUSIC DEPARTMENT — Transcriptions & Lessons

### WHITE LION

#### 35 LOVE DON'T COME EASY

An intense tapestry of taps and trills by the inimitable Vito Bratta. **Bass line included!**

### TESLA

#### 46 SIGNS

A remake of the great '70s hit featuring the funky acoustic guitars of Frank Hannon and Tommy Skeoch. **Bass line included!**

### TED NUGENT

#### 54 CAT SCRATCH FEVER

Ted's four-on-the-floor ode to the rock 'n' roll feline community. **Bass line included!**

### GARY MOORE

#### 83 STILL GOT THE BLUES

The Irish rocker's tasteful tribute to the blues. **Bass line included!**

### DAVID LEE ROTH

#### 95 IT'S SHOWTIME

Jason Becker revs up his smokin' guitar and boogies like nobody's business. Features a special lesson written by the fantastic Mr. Becker. **Bass line included!**

### AEROSMITH

#### 112 TRAIN KEPT A ROLLIN'

One of Joe Perry's greatest moments transcribed in all its rockin' glory. **Bass line included!**

## FEATURES

#### 20 TESLA

Guitarists Frank Hannon and Tommy Skeoch discuss their five-man acoustical band and talk about the fine art of creating killer covers.

#### 26 WHITE LION'S VITO BRATTA: THE ULTIMATE GUITAR LESSON

A private lesson with one of rock's most imaginative players. Includes in-depth examples and finger position photos.

#### 68 WOLF MARSHALL'S ROCK HISTORY: HENDRIX'S AXIS: BOLD AS LOVE

Professor Wolf examines one of the greatest guitar records of all time.

Cover photo:  
Vito Bratta by Lorinda Sullivan



"I endorsed the guitar I used to play.  
I designed this one...  
Big difference."

*Ed Van Halen*

Introducing the  
EDWARD VAN HALEN Guitar.

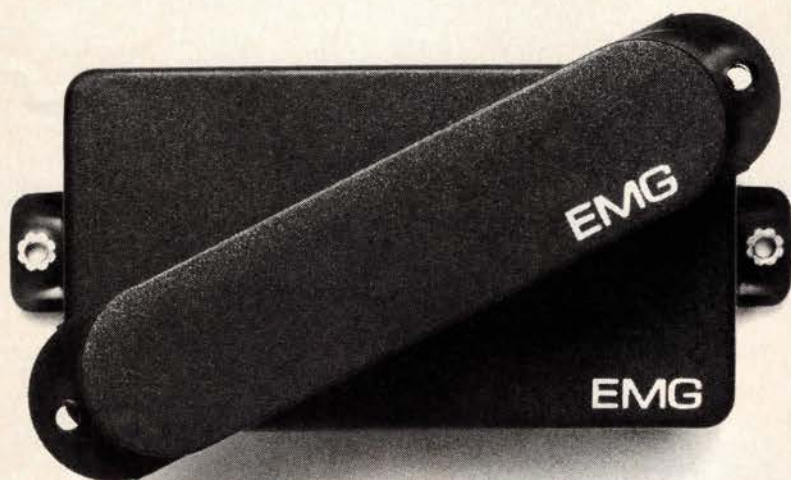
Absolute Quality. Made in the USA.

ERNE BALL®  
**MUSIC MAN**

Photo: David Bertinelli



# TWO LEGENDS JOIN FORCES



## THE EMG 89.

Want the best of both worlds?

The EMG-89 is the only active pickup that is truly two pickups in one. Two legendary pickups, the EMG-SA and 85 combine to give you two worlds of tone, single coil or humbucking, the choice is yours. Send for free catalog.

EMG, INC./P.O. BOX 4394/DEPT. GS/SANTA ROSA, CA 95402/(707) 525-9941/CANADA: LOUIS MUSICAL, MONTREAL



## Since 1924 **Sam Ash®** GUITARS & AMPLIFIERS

ADA • GIBSON • PAUL REED SMITH • FENDER • TOBIAS • VALLEY ARTS • C.F. MARTIN  
GUILD • KRAMER • MARSHALL • GRETSCHE • ALEMBIC • MESA BOOGIE • RANDALL • ARIA  
HARTKE • IBANEZ • B.C. RICH • M. BERNARD • BOSS • T.C. ELECTRONICS • DOD • ART  
D'ADDARIO • EARTH 3 • OVATION • SAMSON • KEN SMITH • ROLAND • TAKAMINE  
TUBE WORKS • ERNIE BALL • DIMARZIO • WARMOTH • SCHALLER • PRO CO • PEAVEY  
TRACE ELLIOT • SEYMOUR DUNCAN • ROTOSOUND • WHIRLWIND • BASS COLLECTION  
DUNLOP • GROOVE TUBE • WARWICK • BARTOLINI • DOBRO • CHARVEL • JACKSON  
MOUSE • MORLEY • RAMIREZ • ROCKTRON • RICKENBACKER • SCHOLZ R&D • SWR  
STEINBERGER • YAMAHA • WD • ANTONIO LORCA • DEAN • HAFLER • BLADE • HIP SHOT  
SPERZEL • HEARTFIELD • SPECTOR • JBL • ELECTRO VOICE • CELESTION • SOLDANO • GHS  
DEAN MARKLEY • HOHNER • HAMER • CHAPMAN STICK • SIGMA • EPIPHONE • HERADE  
STATUS • DIGITECH • ZOOM • GALLIEN KRUGER • E-BOW • CHANDLER • REUNION BLUES

Everything you need to play any fretted or fretless instrument, all backed by a full manufacturers warranty *plus* the Sam Ash guarantee. All of our award winning salespersons are guitar players who know, own & use the products they sell. They're on hand to answer all of your questions. 8 great locations in & around New York City. Worth the trip and *definitely* worth the call.

### CALL OPERATOR FOR TOLL FREE NUMBER

Add Your Name To Our Mailing List!

Sam Ash Music • Dept. GS • P.O. Box 9047 • Hicksville, NY • 11802-9047

# GUITAR SCHOOL

JULY 1991

VOL. 3 NO. 4

## PUBLISHER

Stanley R. Harris

## EXECUTIVE PUBLISHER

Dennis S. Page

## ASSOCIATE PUBLISHER/ADVERTISING

Greg Di Benedetto

## CO-EDITORS-IN-CHIEF

John Cerullo, Brad Tolinski

## EXECUTIVE EDITOR

Jimmy Brown

## SENIOR EDITOR

Joe Lalaina

## DESIGN DIRECTOR

John Flannery

## MUSIC TRANSCRIBERS

Dave Whitehill, Dave Celentano, Alex Houton,  
Paul Robinson, Chris Amelar, Mike DuClos

## CONTRIBUTING EDITORS

Jason Becker, Jeff Gilbert, Wolf Marshall,  
Michael Fath, Guy Mann-Dude, Roch Tolinski,  
Dave Whitehill, Dave Celentano, Keith Wyatt,  
Michael Chatham, Paul Robinson, Chris Amelar,  
Roy Ashen, Mike DuClos, Richie Kotzen,  
Harold Steinblatt, Alex Houton

## MUSIC EDITORS

Jimmy Brown, Darren West, Robert Dye

## CONTRIBUTING PHOTOGRAPHERS

Lorinda Sullivan, Anthony Cutajar, Mark Weiss,  
Bob Leafe, David Redfern, Todd Kaplan,  
Lydia Criss, Todd Kaplan, Marko Shark

## ART ASSOCIATE

Susan Rothkopf

## ILLUSTRATOR

Bob Eckstein

## COMPUTER MUSIC TYPOGRAPHY

Darren West

## LICENSES/PERMISSIONS

Elaine Sexton

## PRODUCTION DIRECTOR

Roy Mosny

## CIRCULATION DIRECTOR

Richard Fogel

## ADVERTISING DIRECTOR

Robert Dye

## ADVERTISING SALES

Bob Beucler

## RETAIL SALES MANAGER

Jonathan Rheingold

## EDITORIAL AND ADVERTISING OFFICES

1115 Broadway  
New York, NY 10010  
(212) 807-7100  
Fax: (212) 627-4678

ABC membership applied for.

**GUITAR SCHOOL** is published six times per year by Harris Publications, Inc., 1115 Broadway, New York, N.Y. 10010. Single copy price \$3.50 in U.S. and \$3.95 in Canada. Basic subscription price for one year (6 issues) is \$11.94; two years (12 issues) is \$19.94. Submission of manuscripts, illustrations and/or photographs must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibility for unsolicited materials. Copyright © 1991 by Harris Publications, Inc. All rights reserved under International and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is strictly prohibited.



A black and white photograph of Nils Lofgren in mid-air, performing a basketball shot. He is wearing a patterned sweater and dark pants. He holds a Takamine acoustic guitar in his left hand and a basketball in his right. The background shows a basketball hoop and palm trees.

**THINK ACOUSTIC...  
LIVE ELECTRIC...**

**PLAY TAKAMINE**

The Takamine EN-10CAN. A superb balance of acoustic warmth and electric techno-perfection.

The solid cedar top and tuned bracing give you a bright timbre with plenty of clarity and projection. Takamine's highly developed pickup and preamp system complements the natural sound with smooth response and warm tone.

The ball's in your court. See your Takamine dealer today.

For complete information, write to:

Takamine Guitars, Dept. G, PO Box 507,  
Bloomfield, CT 06002

*Takamine*  
GUITARS

Nils Lofgren always comes to play, shoots 74% from the floor and takes his Takamine almost everywhere. Nils also has a new album "Silver Lining" on Rykodisc. You heard it here.  
Photo by Neal Preston.



## FROM THE EDITOR

THE LATEST CLICHE CIRCULATING among the metal elite goes something like this—"A great solo doesn't mean anything unless it's within the context of a great song." Although this notion may seem new to some, White Lion's Vito Bratta has known it for years. Never has his devotion to composing memorable songs been more evident than on his band's latest effort *Mane Attraction*, where the guitarist shows his remarkable depth.

We were pleased when Vito took time out of his busy schedule to show us, first hand, how to play the band's new hit single "Leave Me Alone." The guitarist proved to be one of the most humble and cooperative subjects we've ever had the pleasure of dealing with. In fact, Vito personally directed the photographer to get the clearest angles and sharpest finger positions. And later, he treated us to lunch at one of his favorite cheezy diners—can't beat that! We hope Dave Celentano's insightful lesson and Vito's comments will help you navigate your way around this rockin' piece of pop metal.

And what would a new issue of this magazine be without some improve-

ment or innovation? In response to a very reasonable suggestion by one of our brilliant readers, we're now putting vocal cues in the bass lines. We're sure this will make it easier for our four-string friends to keep their place when jammimg or playing along with the original recordings.

A special thank you goes out to Jason Becker for his special help on the lesson to David Lee Roth's "Showtime." Becker, currently preparing a solo album, went above and beyond the call of duty to write a highly amusing commentary on his ridiculously ripping guitar part. In addition, Mr. Becker personally checked and edited our transcription. And yes, he did find a mistake or two, but commented that he was highly impressed with our degree of accuracy.

The response to whether you'd like more acoustic music has been overwhelming. As I've said before, this magazine is as much yours as it is ours. In this issue we've spotlighted Tesla's dynamic latest record, *Five Man Acoustical Jam*. This best-selling album proves conclusively that unamplified guitars don't have to be wimpy. And the transcription of "Signs" and Michael Chatham's in-depth interview with Tesla guitarists Frank Hannon and Tommy Skeoch provide some credible insight on how to create interesting cover versions of classic rock tunes

by simply transferring them on to an acoustic instrument.

In an effort to live up to our name, professor Wolf Marshall once again delivers a brilliant analysis, this time on Jimi Hendrix's *Axis: Bold As Love*. Wolf outdoes himself on this delicate dissection of Jimi's rhythm approach and unique lead style. Those who study and internalize the lessons within this fine piece of guitar journalism will be rewarded with a lifetime's worth of wonderful licks and tricks. Thanks, Wolf, for a job well done!

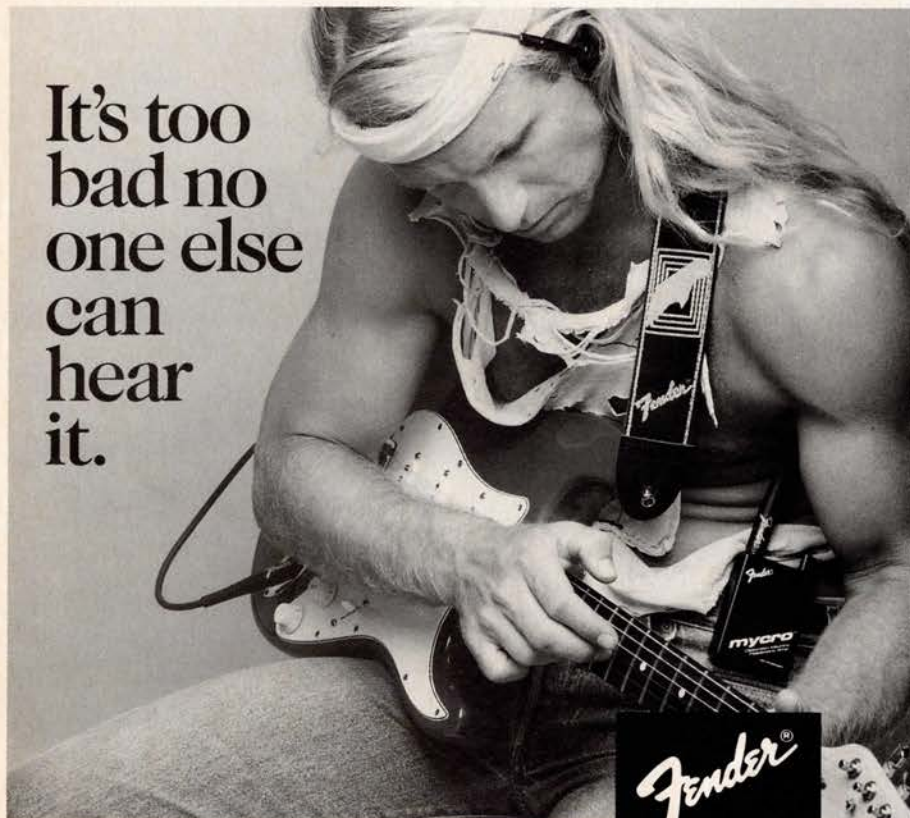
You may love him or you might hate him—but you gotta admit the Guy Mann-Dude comes up with some pretty cool interview ideas. This issue Guy tackled fusion legend Al Di Meola, whose unorthodox views of rock guitar are sure to create some controversy. For example, when was the last time you heard someone attack the technique of sweep picking or talk about the virtues of tango music? Is Al on the money, or off the wall? Drop us a line and let us know what you think.

Keep jammin',

*Brad Tolinski*

**Brad Tolinski**  
Editor-In-Chief

It's too  
bad no  
one else  
can  
hear  
it.



They'll miss the great sound Fender's Mycro™ puts in your headphones or your recorder. So go ahead, patch it through your amplifier. Mycro can do it all!

**Fender**  
Strings  
Picks  
Accessories

### CLASSICAL MUSIC IN TABLATURE!

#### VOL. 3 IS HERE

All new for 1991 and International Guitar Month Vol. 3 has Paganini Caprices #1, 10 & 20, Mozarts Eine Kleine Nachtmusik and Bachs Presto in Gm from Sonata I and Double in Bm from Sonata II. Book \$12.95.

#### VOL. 1 CLASSICAL VIOLIN SOLOS FOR ELECTRIC GUITAR

Contains - FLIGHT OF THE BUMBLEBEE, Paganini Caprice 16, Bachs Allegro in Am, Kreutzers Exercise #9 and Csardas by Monti. Complete Works! Book \$12.95 Book & Tape \$22.95

#### VOL. 2 CLASSICAL SOLOS FOR ELECTRIC GUITAR

Contains - Paganini Caprice 24 and Molto Perpetuo, Romanza, Beethovens Fier Elise and Bachs Toccatta and Fugue in Dm. Book \$12.95 - Book & Tape \$22.95

Each of the complete books listed above is arranged in Full Tablature and Standard Music Notation. Position Markings and Fingerings are given along with Playing Instructions. The optional tape is like your very own private lesson taking you step by step through each piece.

#### SLY PLAYS MAD MUSIC

Hear all of the music in Vols. 1 & 2 performed at Full Tempo by SLY BURAN, one of the hottest guitarists in the Wisconsin area. While in-between gigs with his band, The Cheeters, Sly has recorded the pieces in Vols. 1 & 2 with richly flowing harmonies, smooth counter-melodies and of course his killer chops! Cassette only \$9.95.

#### MUSIC THEORY FOR THE CONTEMPORARY GUITARIST

Vol. 1 NOTE READING MADE EXCITING! Learn scale theory, Basic Scale Harmony, Soloing. Also includes Major Scale Fingerings, Picking Exercises, and CLASSICAL THEMES ARRANGED FOR ELECTRIC GUITAR IN STANDARD NOTATION. Book & Tape - \$10.95

#### FREE MAD MUSIC LOGO PICKS WITH EACH ORDER

Please Specify Heavy, Med., or Thin  
USA add \$1.50 Postage & Handling per item.  
Outside of U.S.A. add \$3.00 postage and handling per item.

Allow 2 to 6 weeks for delivery.

Send check or money order (U.S. funds only) to:  
MAD MUSIC COMPANY™ DEPT GS  
P O BOX 10069 • WESTBURY, NY 11590



# Does *your* ear need a tune-up?

If you're like most guitarists, your ear is running a little rough. It needs a precision tuning—*fast!*

## Take this test:

Do any of these apply to you?

- ☐ I get nervous when I play in front of people.
- ☐ People say I sing and/or play out of tune.
- ☐ It's hard for me to transpose songs to new keys.
- ☐ I improvise poorly because I can't envision the tones I want to play.
- ☐ I try to steal "licks" from records, but the tones flash by too quickly.
- ☐ I can't figure out chord progressions without my axe.
- ☐ I have all these incredible musical ideas "in my head," but I can't seem to play them without a lot of bad notes.
- ☐ It's embarrassing when I get "lost" and can't find my place.
- ☐ It takes me longer than I like to learn and memorize a new tune.
- ☐ I have difficulty singing harmony.
- ☐ My friends seem to enjoy music more than me because they have a better ear.
- ☐ My playing is caught in a rut that I can't seem to climb out of.

You *know* the problems. But do you know how easily a Relative Pitch tune-up can precision tune your performance?

Relative Pitch is essential to tune up your ear, and is a completely separate ability from Perfect Pitch. Learn more about both on your FREE Introductory Tape—available through this offer.

You've got a lot of talent hidden inside you. But you'll never fully tap into it until you *tune up your ear!*

Why? Because music is a HEARING art. Even with the finest instrument, the bottom line in music is this: *how well you play depends on how well you hear.*

A tuned ear is a sleek performer. It gives you skill and control—the kind you need to improvise, compose and perform with confidence.

An untuned ear is a hassle. It's like driving in a fog. It cramps your creativity and drags down your natural talent.

Most guitar players already know the value of a great ear, but don't do anything about it. Their loss is your gain.

You can join the smart players who have discovered David L. Burge's **Relative Pitch Ear-Training Course**. They've found that the difference between hearing or not hearing is *only a matter of listening!*

## How to own a laser-sharp ear:

According to David L. Burge, you can tune your ear with *Relative Pitch*, your ability to judge relationships between tones and chords.

How important is Relative Pitch?

It's absolutely essential! Relative Pitch is what organizes tones into *your own personal experience of music*. Relative Pitch tells you if a chord is major, or minor, or "dominant 7 sharp five." Relative Pitch allows you to imagine any sequence of tones in your head, and then play it—in *any key*. Relative Pitch even tells you if you're sharp or flat *compared to others*.

The point is this: Relative Pitch enables you to understand and appreciate the *total musical picture*.

You already have some degree of Relative Pitch. Otherwise, your ear would have stalled out long ago.

But a complete Relative Pitch tune-up is another story. How do you get it?

Just get the **Relative Pitch Ear-Training Course**, by David L. Burge. It's loaded with precise ear-opening drills, with the answers right there on tape for you. *It's easy!* All you do is put on a cassette—and listen!

You'll learn to hear and recognize a complete "catalog" of chords and countless other musical sounds. David will show you the *easy way*—and the *only way* to really do it right. The more you hear, the more your abilities will multiply. Finally, you'll have the ear you've always needed to unlock your full creative potential!

Whether you are already a good listener, or the newest beginner, the **Relative Pitch Ear-Training Course** has all the drills you need to perfectly tune your ear from ground zero. *No music reading necessary!*

## Test-drive a tape—FREE!

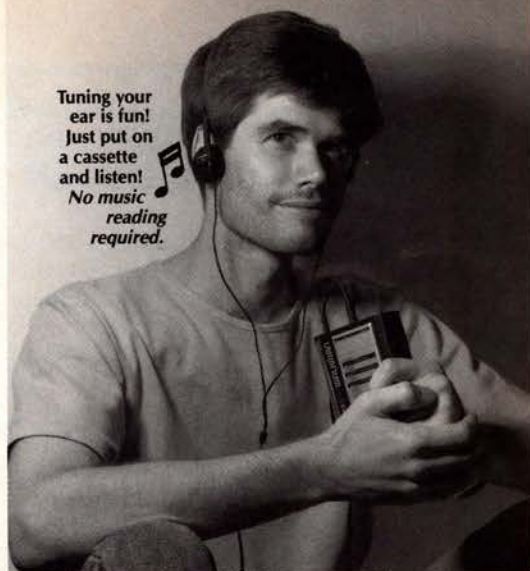
Want a sample tape? If you'll cover shipping, we'll send your first tape *absolutely FREE* (a \$14.95 value!)

Or save extra shipping charges and start with more lessons—all covered by our **90-Day Money Back Guarantee**: Enjoy each tape at your own relaxed pace, one at a time. You'll gain lightening fast hearing skills with each lesson, or simply return all unopened tapes within 90 days for a FULL REFUND! There's no risk—you keep only the tapes you actually use!

Remember: *Your ear is your most precious musical asset.* Don't waste it! Order your own **Relative Pitch Ear-Training Course**—and tune up for life!

*Do it NOW!*

Tuning your ear is fun! Just put on a cassette and listen! No music reading required.



## The Relative Pitch Ear-Training Course™ by David L. Burge

Complete course is composed of twenty 90-minute cassettes plus FREE Introductory tape. Guaranteed to repair all major and minor ear problems.

**Tune your ear for life!**

**Order your tapes NOW!**

Call 24 hours and charge your Visa/MasterCard:

**(515) 472-3100**

FAX: (515) 472-2700

## ☒ FREE TAPE (A \$14.95 value!)

**90-Minute Relative Pitch Tape with Lesson 1**  
Also discusses Perfect Pitch. Tape is FREE; include \$4 for shipping if ordered alone.

## ☐ Yes, I want a total ear tune-up!

Send me the following **Relative Pitch Ear-Training Course™** tapes with the full **90-Day Money Back Guarantee** described in this ad:

IMPORTANT: You will be tuning your ear with special Relative Pitch listening techniques. So whether you are beginning or advanced, you must start with Level 1 and hear each Lesson in its proper sequence to gain the laser-sharp listening skills we've promised you. FREE TAPE is included with your order.

**8 Lessons/Four 90-minute audio cassettes per Level**

- ☐ Level 1 Tapes \$45
- ☐ Level 2 Tapes \$45
- ☐ Level 3 Tapes \$45
- ☐ Level 4 Tapes \$45
- ☐ Level 5 Tapes \$45

## ☐ COMPLETE COURSE

**All 5 tape Levels only \$198\***

\* That's only \$4.95 per Lesson for personal ear-training instruction from David L. Burge!

## ☐ FREE BONUS (a \$9.95 value!)

I'm ordering two or more tape levels.

Please send me David's **Relative Pitch "Help Me" Tape™** at no extra charge!

Add \$6 shipping Total Enclosed: \$  
Make check or money order payable to: American Educational Music.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_


CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Please allow 3-5 weeks for delivery. For 1 week delivery from our studio, add \$2 and write "RUSH!" on your envelope. Canadians may remit bank or postal money order in U.S. dollars. Shipping for foreign orders except Canada: \$12/Level or \$35 for Complete Course. Iowa residents add 4% tax.

☐ I'd prefer to charge my Visa/MasterCard:

CARD # \_\_\_\_\_

EXP. DATE \_\_\_\_\_ SIGNATURE \_\_\_\_\_

Send to:  **American Educational Music**  
Music Resources Building, Dept. TR17  
1106 E. Burlington, Fairfield, IA 52556



# PASSING NOTES

I've been playing guitar for a little more than a year and feel I've come along pretty well—with loads of help from your magazine. Every time I need inspiration and new ideas I grab an issue, pick up my guitar, and by the time I'm finished jamming a flood of new ideas and licks come from your well-written articles and columns.

Thanks a million to your columnists for such inspiring articles as "The Fret Connection" (Nick Nolan, March '91),

which helped a great deal in opening the fretboard, and "The Art Of The Squeal" (Peter Greenfield, March '90), which taught me how to play pinch harmonics like a pro. Your great song lessons are also inspiring.

Congrats on your flawless mag!

**Joe Doohtermann**  
Greensfarms, CT

I want to commend your staff for truly the best guitar transcription magazine yet. Your choice of songs has been superb (I speak mostly of the variety) and the inclusion of all basslines is fantastic. You include "gold nugget" oldies and new, exciting material reaching beyond the confines of metal. I encour-

age you to continue to include the best metal, along with your well-balanced choice of other material. Congratulations on what I feel is a magazine that strives harder for its readers.

**John**  
(Address Withheld)

I just want to tell you that your magazine is the best and your transcriptions are the most accurate. They really help me out. The guys in my band always put a lot of pressure on me to learn new songs, and with your magazine, it's a breeze. Keep up the great work.

**Joseph Hartshove**  
Watts, Oklahoma

I just wanted to thank you for making the basslines available to all the songs you transcribe. I, and probably every other bass player out there, hold that as a BIG plus. Remember, in the words of the immortal Jaco Pastorius, "Rhythm section and women first!"

**Tahoma M. Toelkes**  
Olathe, KS

Your March '91 issue was the best ever! With transcriptions from Megadeth, Metallica and Testament, it had to be. Megadeth's "Holy Wars" is definitely one of the best heavy metal songs since Metallica's "Ride The Lightning."

**Tony Dillen & Scott King**  
Columbus, Ohio

Thanks for the transcription of "Purple Rain." That song truly proves just how great a composer Prince is. For anybody who had problems fingering the first three chords of the song (Bbadd9/D, Fadd9 and Ebadd9), try an alternate tuning. I found that the fingering was much easier when the guitar was tuned, from low to high, E, C, F, A, B, E. The fingerings were:

	Bb add9/D	Fadd9	Eb add9
E	1		6 or 3
B	1	0	6
A	1	0	6
F	x	2	5
C	2	0	3
E		1	

**Dennis G. Day II**  
Columbus, OH

What was your point in printing the "interview" with Ace Frehley? The text of the piece took up less than half a page and the bulk of it can be summarized as "I don't know. I can't remember. Ask Paul." If we could put this has-been behind the camera for 45 seconds, it would be the most powerful anti-drug commercial ever.

**Robin Matlib**  
Cincinnati, OH

I would like to say that your magazine is usually very entertaining and edu-

## ESSENTIAL EQUIPMENT

### GHS & George Lynch

"Mr. Scary" is raw, nasty, adventurous—and a perfectionist. He busts his chops to get in his licks! Lynch even co-designs his own guitars to get them right. He thinks nothing of searching the world to find frets that are wide and tall enough for him. He's just as particular when it comes to the finishing touch. For Lynch, GHS Strings are always Essential Equipment.

**ghs strings**  
The String Specialists

Manufactured by G.H.S. Corporation  
2813 Wilber Avenue, Battle Creek, MI 49015, U.S.A.



Photo by Mike Hashimoto/Nader & Hashimoto



Hear Lynch Mob's *Wicked Sensation* on Elektra Records. (To copy his riffs and shreds you'll need GHS Strings.)



cational, but I have a gripe about your May issue. Willie Marr has got to be the biggest jerk on the face of the Earth. His sardonic little remarks made Ace Frehley look like a complete ass. Ace is one of the best and most underrated guitarists around. He doesn't need people like Marr taking pot shots at him.

**Russ Pangle**  
Dalton, GA

*P.S. Ace is not credited as co-author of "King Of The Nighttime World." The authors are K. Fowley, M. Anthony, P. Stanley and B. Ezrin. Get your eyes checked, dude!*

Having just read Willie Marr's piece on Ace Frehley, I'm really let down. The old Kiss songs, while relatively simple, have given us a lot of good times. I guess he's bitter over having spent his millions in the '70s on groupies and limos. The Comet is nowhere; meanwhile the Kiss hit machine rolls on and on. I'm not trying to put Ace down—I love his cool lead style and wish him the best. But my advice to him is clean up and try to turn it around while he still has a name. Doesn't he realize that your magazine is excellent promotion? He could use some.

**Jon Melsness**  
Colorado Springs, CO

I'm writing in retaliation to a letter printed in the March '91 issue. You know, the one where two obviously uneducated morons called George Lynch's rhythms lame and his solos token? Who are these two boneheads and what rock did they crawl out from? Lynch is a creator and an innovator. Sure, Lynch (that's Mr. Lynch to you) rips on solo albums. But he's not a solo artist. He is a true band member/leader, and has confidence in his fellow musicians. There can only be so much guitar in the context of a good song. You two rocket scientists should know that!

**Jason Siek**  
Cleveland, Ohio

Guitar 101 with Jimmy Brown in the May issue is the right idea. The notation legend on the back needs individual detailed descriptions (for me, at least). What about some music theory? I keep reading about how players use a pentatonic scale (A, B, C, 12, 8, ?) or whatever to do...whatever! See what I'm saying?

**Chris Dikerson**  
Sellersburg, IN

I wanted to let you know that I enjoyed Wolf Marshall's story about Eric Clap-

ton's early days with John Mayall's Bluesbreakers. His analysis of Clapton's style was very thorough, and as an amateur blues guitarist I appreciated the many transcribed examples.

However, I would like to point out that myself and quite a few other blues lovers feel that Clapton's immediate successor with the Bluesbreakers, Peter Green, easily equalled, if not surpassed him, in terms of establishing an individual and unique style of blues guitar.

B.B. King, after having Peter Green's Fleetwood Mac open for him during a gig in England, is known to have said, "He's the only living blues guitarist to make me sweat."

Make no mistake, I think Clapton is one of the greatest guitarists ever, but even he would agree that Peter was also one of the very best. In terms of rock history, I think it is important to look at Green's work.

**Rick Longoria**  
Solvang, CA

*Send your letters to: Passing Notes, Guitar School Magazine, Harris Publications, Inc., 1115 Broadway, New York, NY 10010*

In the March '91 issue, credit for the guitar transcription of "Stone Cold Crazy" was mistakenly given to Chris Amelar. Dave Whitehill transcribed the song.

## WHY SPEND YOUR MONEY ON OUR GUITAR INSTRUCTION SYSTEM?



"...vastly improved my playing in days!"  
PT - New Jersey

"A lot better than other books and tapes I've used."  
MM - Wisconsin

"It was like having a teacher right there."  
JD - California

## IT WORKS.

### NEW! SPEED AND TIMING

More than just licks, this "jam along" kit will have you playing ANY lick **CLEANER & FASTER!** Includes the Speed for Guitar CD, the Digital Timekeeper CD, charts, diagrams and more. It's all here, from basic picking to advanced runs. Our "learn by playing" method lets you hear results instantly while our exclusive charts let you clock your speed! **The ultimate Speed and Timing workout!**

### NEW! THE DIGITAL TIMEKEEPER

The perfect practice companion! Included as part of the Speed and Timing Kit, this valuable training CD is also available on its own. Play along with a **click track** or an actual **drummer** at tempos from **100 to 200 beats per minute**. Forget inaccurate metronomes. The Digital Timekeeper is **THE** way to practice in the nineties!

### MODES AND SCALES

The best way ever to learn **scales and modes**: on CD! Learn to create melodic solos over any chord progression or accelerate your learning of current songs. Finally, the "How's" and "Why's" of putting scales over chords is explained and demonstrated. Includes jam along practice tunes, laminated charts and more. Perfect for instructors to use as a teaching aid. Order today and hear what you've been missing!

**Why CD?** Instant access. Programmed lessons. Accurate timing. Repeatable sessions. Long life and the highest possible sound quality!

COMPACT  
**disc**  
DIGITAL AUDIO

All products also available on cassette and include coupon for CD upgrade at just \$6.00 per CD!



**1-708-983-5480  
ORDER  
NOW!**

#### Check your selections:

- ☐ **THE SPEED AND TIMING KIT**  
The Speed For Guitar CD, The Speed Charts PLUS, as an added bonus, The Digital Timekeeper CD. **\$32.95**
- ☐ **THE MODES KIT**  
The Modes For Guitar CD and The Modes Charts. **\$29.95**
- ☐ **THE MASTER KIT**  
Includes both The Speed and Timing Kit and The Modes Kit for one low price! **Save \$10.00! \$49.90**
- ☐ **THE DIGITAL TIMEKEEPER**  
Included in The Speed Kit, this CD is also available separately! **\$14.95**
- ☐ **CASSETTES!**  
Check here if ordering cassettes.

Credit Card orders call:  
**1-708-983-5480  
for FASTER SERVICE!**

NAME		STATE		ZIP
ADDRESS				
CITY				
MC/VISA #				
EXPIRATION DATE		PHONE		

All orders sent **FIRST CLASS!**

SUBTOTAL	
SHIPPING	\$3.50
TOTAL	

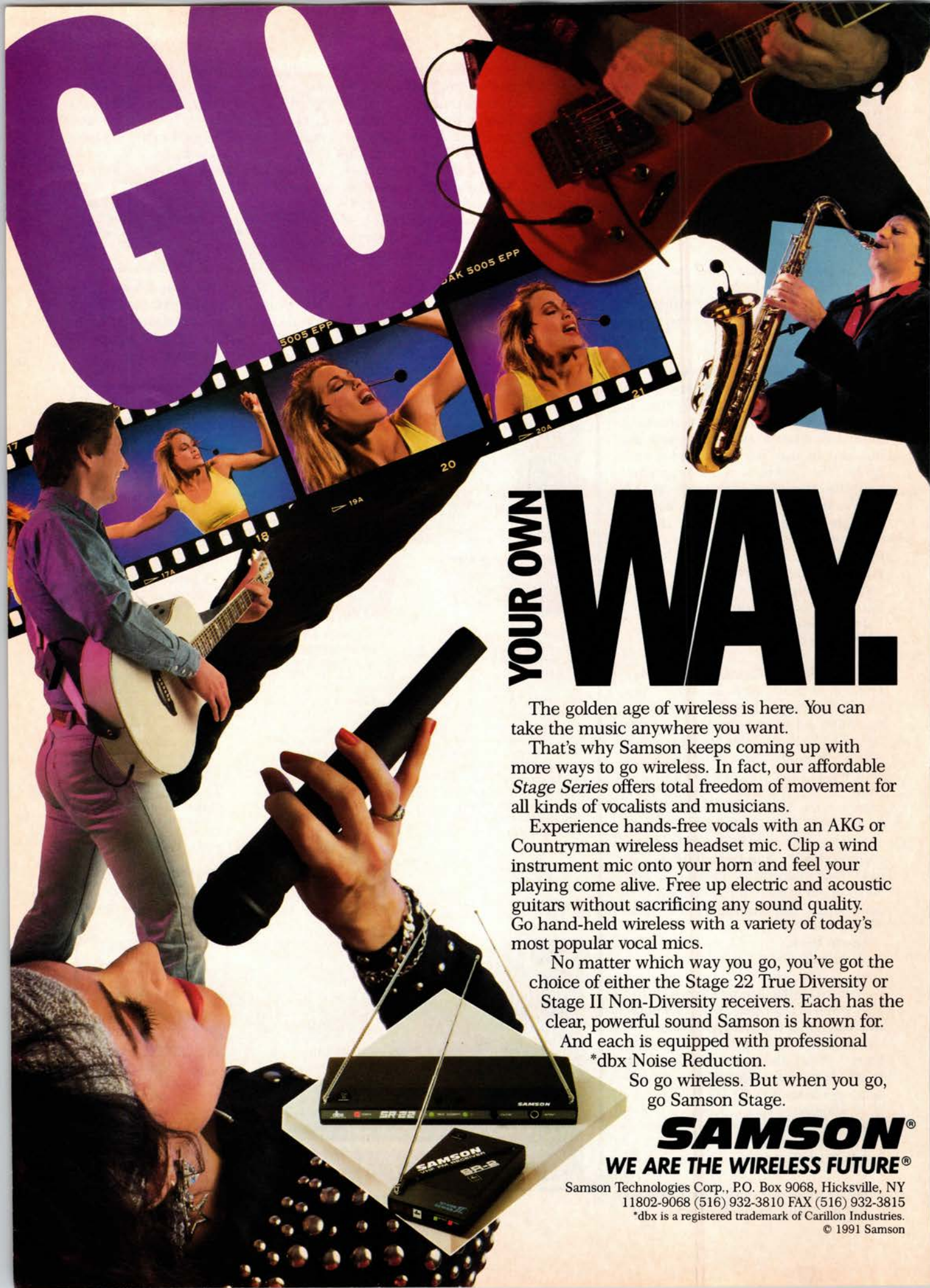
**ROCKIT**



MUSIC EDUCATION PRODUCTS

Send to:  
**ROCKIT Enterprises, Inc.**  
P.O. Box 2048  
Naperville, IL 60567-2048





# YOUR OWN WAY.

The golden age of wireless is here. You can take the music anywhere you want.

That's why Samson keeps coming up with more ways to go wireless. In fact, our affordable *Stage Series* offers total freedom of movement for all kinds of vocalists and musicians.

Experience hands-free vocals with an AKG or Countryman wireless headset mic. Clip a wind instrument mic onto your horn and feel your playing come alive. Free up electric and acoustic guitars without sacrificing any sound quality. Go hand-held wireless with a variety of today's most popular vocal mics.

No matter which way you go, you've got the choice of either the Stage 22 True Diversity or Stage II Non-Diversity receivers. Each has the clear, powerful sound Samson is known for.

And each is equipped with professional \*dbx Noise Reduction.

So go wireless. But when you go, go Samson Stage.

**SAMSON®**  
**WE ARE THE WIRELESS FUTURE®**

Samson Technologies Corp., P.O. Box 9068, Hicksville, NY 11802-9068 (516) 932-3810 FAX (516) 932-3815

\*dbx is a registered trademark of Carillon Industries.

© 1991 Samson



# RIFTS

WHAT'S HOT IN GUITAR

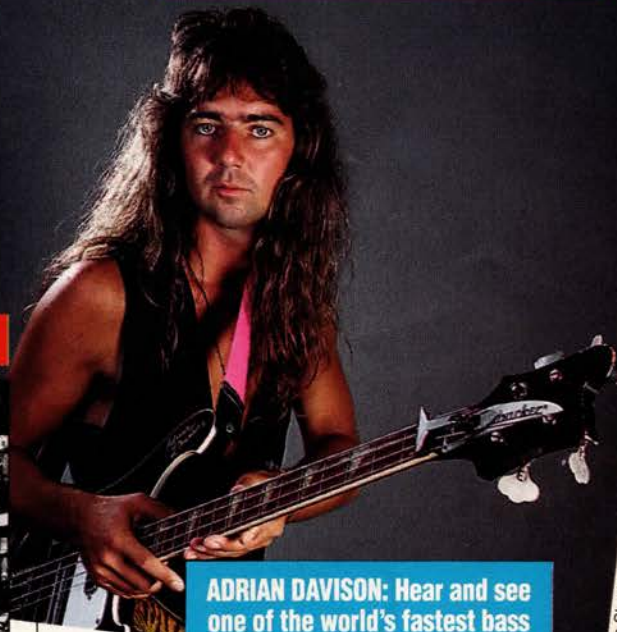
## BOOKS

### JEFF BECK ANTHOLOGY

A collection of 24 Beck highlights from *Truth to Guitar Shop*. Hits include "Blue Wind," "I Ain't Superstitious" and "Freeway Jam." Price: \$24.95. Music Sales Corporation, 225 Park Avenue South, New York, NY 10003



## HOT PLAYER



**ADRIAN DAVISON:** Hear and see one of the world's fastest bass players in his kickin' new video on Prodigy Music

Marko Shark

## RECORDS



**Danny Gatton**  
88 Elmira St.  
(Elektra)



**Mindfunk**  
Mindfunk  
(Epic)



**Mr. Big**  
Lean Into It  
(Atlantic)

## INSTRUCTIONAL

### Rock Performers Guitar Method

Now the popular Rock Performers Guitar Method Includes video cassettes. Books 1 (*Rock Guitar Fundamentals*) and 2 (*Intermediate Fingering, Advanced Technique, Music Theory & Reading*) come to life with easy-to-follow videos. They include over 400 licks in the style of Van Halen, Malmsteen, Vai, Rhoads, Hendrix and Page. Books 1 & 2: \$32.50 each. Rock Performance, Dept. S, PO Box 4, Alameda, CA 94501-0304.



Lorinda Sullivan

## GEAR

### Ernie Ball/Music Man Edward Van Halen Guitar

Eddie and Ernie Ball/Music Man spent eight months perfecting the design of this axe. To ensure consistency and quality, only 1,000 will be made this year. It features a 22-fret maple

neck, two custom DiMarzio humbuckers, a Gotoh tremolo, and Schaller tuners. Price: \$1,599. Ernie Ball/Music Man, 151 Suburban Ave., San Luis Obispo, CA 93403.

## VIDEOS



### Rockit Enterprises

Jam along to this unique set of CD's, including *Speed For Guitar*, *The Digital Timekeeper*. Start with basic picking and work your way up to advanced runs. Includes charts. Price: \$32.95. Rockit Enterprises, Inc. P.O. Box 2046, Naperville, IL 60567-2046

## HOT, NEW WAY

FOR Rock Stars to Die - healthy!



**SPONTANEOUS COMBUSTION!**  
(or exploding on stage) Increase record sales - DRUG FREE!

Bob Eckstein



# PRIME CUTS



Call him the Motor City Madman. Call him Terrible Ted. We prefer legend. Join us in this go-for-the-throat, free-for-all journey through the past and future with the one and only Nuge

BY JEFF GILBERT

"MY PRIORITIES are my family and the people in my life. My music and my hunting are about neck and neck. I also do off-road desert races and celebrity races for the drug and substance abuse organizations across the country and I'm active as a hunter-safety instructor. Plus, I write, edit and publish my own hunting magazine. I do so many things, it's a matter of finding time for extracurricular maneuvers."

One can only imagine what Ted Nugent defines as an "extracurricular maneuver" (stalking the elusive cheerleader, maybe?). Ted Nugent is obviously a man who has life in a stranglehold. And you best get out of his way. "I know what thrills I can squeeze into the schedule of a four-headed hound dog on a hot bear stink."

In addition to his role as a parent, hunter, publisher, instructor, actor and, of course, guitar hero, the Nuge has managed to navigate a successful musical career that spans several decades, beginning as an Amboy Duke in the late '60s and early '70s, striking platinum as the Ten Fingers of Doom through the '80s, and now nailing himself to the top of the charts as a Damn Yankee.

Like the saying goes, "You can't keep

a good dog off your leg." So here's a brief look at some of the songs that legends are made of.

#### "Baby, Please Don't Go"

*The Amboy Dukes / The Amboy Dukes (1967)*

I was only 17 when I recorded that song. I was very volatile and engulfed by my creativeness on the guitar. I'd been

playing the Gibson Byrdland for about four years, and amplifier technology—and certainly my access to amplifier technology—was expanding every year.

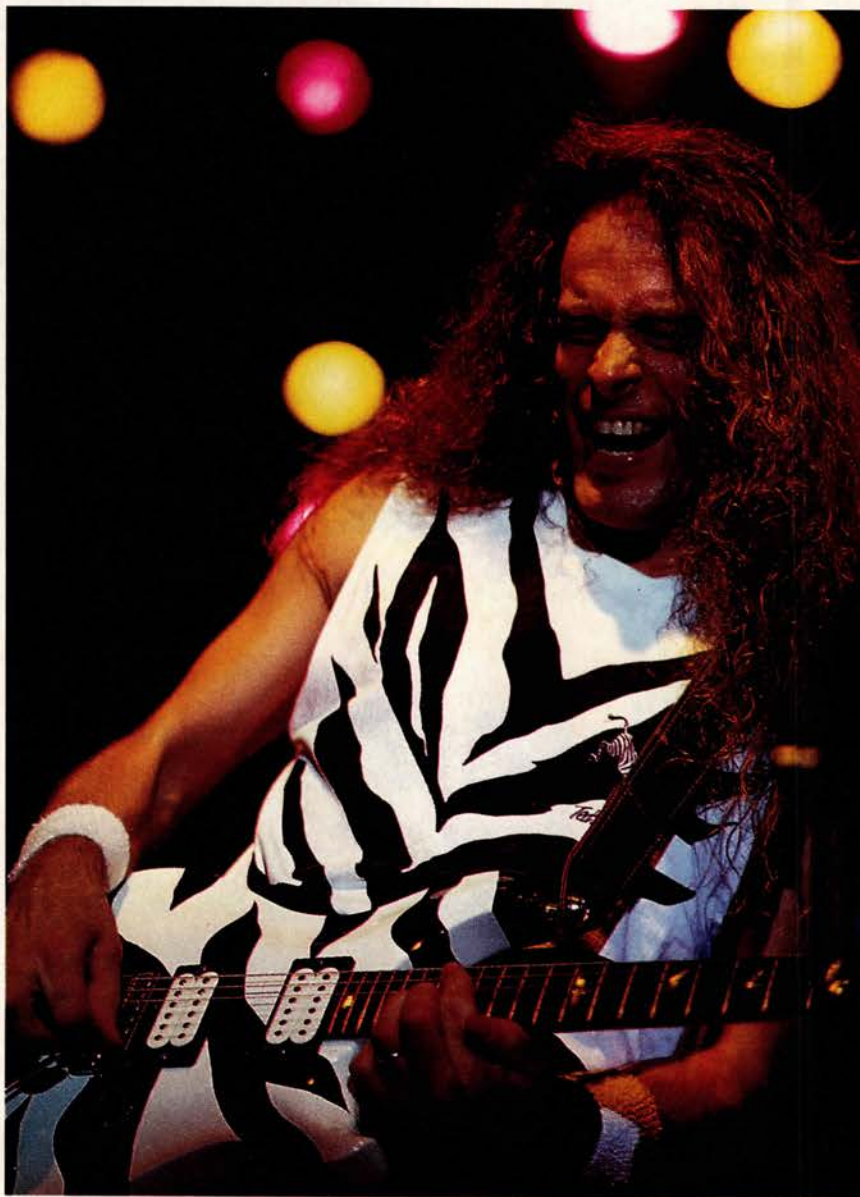
The song was one of the staples of all combos and bands in the '60s. I twisted the basic guitar line around a little bit just for groove purposes. That song reflected the uninhibitedness and the creative juices that were flowing at the time. That was a virtual irreverent stab-in-the-face of disciplined musicality by a 17-year-old bonzo gonzo.

#### "Journey To The Center Of The Mind"

*Journey To The Center Of The Mind / Amboy Dukes (1968)*

We [Amboy Dukes] were gigging constantly and I was playing my guitar 12, 15 hours a day. I was constantly coming up with patterns and passages and licks and rhythms. One evening I met a couple of

girls at Mickey's Hideaway in Lansing, Michigan, where the Dukes performed. It was my first tandem maneuver [laughs]. Talk about creativity running hot! At about four in the morning, I came flying out of bed and grabbed my guitar and played that pattern and wrote all the music. We put the song together the next day.



The Nuge goes in for the kill with his zebra-striped Paul Reed Smith

Bob Leafie

to page 16



# MUSICAL CREATIVITY TAKING SHAPE.

KAMAN Music Corporation • P.O. Box 502 • Bloomfield, CT 06002  
Long & McQuade Limited • 1744 Midland Avenue • Scarborough, Ontario, M1P 3C2



James Earl / Stanley Clarke Band



T. M. Stevens / Joe Cocker Band



Mathew Nelson / Nelson

## Warwick®

**The Sound of Wood.**

For the store nearest you and our free leaflets about the basically better basses just call: **1-800-962-6670.**

Mario Cipollina Huey Lewis & the News, John Entwistle Who, Photo: Herman the German



## Musician's Friend



And Tons More  
Name Brand Music Products.

# FREE Music Equipment Catalog

Check out the Musician's Friend catalog before buying your next guitar, amp, rack effect, or any music product:

- 64 pages of the latest gear available — the newest up-to-date information.
- Detailed photos, complete descriptions and technical specifications on hundreds of name brand products.

You get more value shopping Musician's Friend:

- Toll-free product advice, ordering, and customer service.
- Extended shopping hours in the convenience of your own home.
- Satisfaction Guaranteed.
- Full 30-day return privileges.
- Huge selection of the most sought after gear, including top names like ART, Digitech, Marshall, Korg, Fostex, Tascam, Rockman, Jackson, EV, JBL, Hartke, Gallien Krueger, Lexicon, Seymour Duncan, and many more!

Call or send this coupon now  
for your FREE Catalog.  
(An \$8.00 value for one year).

**503-772-5173**

Be sure to mention GS when calling.

Name \_\_\_\_\_

Address \_\_\_\_\_

Apt. # \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

**Musician's Friend**

P.O. Box 869, Dept. GS,  
Eagle Point, OR 97524

## PRIME CUTS

### "Great White Buffalo"

*Tooth, Fang And Claw / Amboy Dukes (1974)*

That song was another spontaneous combustion [laughs]. We were in the studio recording *Tooth, Fang And Claw* and I was tuning my guitar and whipping out the E-D-A pattern. It was written and recorded all within about 20 minutes. It was virtually "take one" of a jam.

I'm re-recording "Buffalo" on my next solo album, which will be released in early '92 on Atlantic Records. It will be recorded with the right guitar sound, the right vocals and the right arrangement. The song has progressed but maintained its volatility over the years to the point where I absolutely have to express it in that new form. Wait 'till you hear that thing—it'll kill you!

### "Stranglehold"

*Ted Nugent / Ted Nugent (1976)*

It was another "road" product. I was on the road constantly between '67 and '75. I played anywhere from 250 to 300 gigs a year. You discover connections with the people in the audience and your guitar. That guitar lick might be the most identifiable guitar lick on the face of the earth. It came from unrestricted jams, but developed into what I consider to be the quintessential Nugent musical maneuver. That song has kept America moist for years [laughs]! I still whip it out onstage with the Damn Yankees and tease people with it. Even though I twist and somewhat mutilate it on a nightly basis, it's still undeniably a tune.

### "Free For All"

*Free For All / Ted Nugent (1976)*

I thought our recording of it was real good. Tom Werman, the man at the controls, was really the man who produced that regardless of what names you might see on the album. He respected the intricacies of what "Ted Nugent the Guitar Player" was saying there. Yeah, it was abrasive and irreverent as hell, but the guitar solo and harmony were really soulful. When you think of "Free For All" you don't say it's soulful—you say it kicks ass, because that's the delivery of the song. But there are elements in the song that have so much soul. And that is why it kicks ass. The riff is just a giant Nugent E chord, straight from the streets of Ted's World. I think I invented that big chord. It's loaded with open strings and has no thirds—just a twang master in the night. It's an attitude song that came from the road.

I heard Exodus' version of "Free For All" and I thought it was good. They were definitely expressing themselves.

They had attitude, and that's the most important factor. I didn't think the recording or the tones they used were very good, but they had the right attitude.

### "Cat Scratch Fever"

*Cat Scratch Fever / Ted Nugent (1977)*

That song came from a lick at sound-check. My wife came up with this old antique medical journal that listed a disease called "cat scratch fever." My brain is like a computer; it catalogs things. And when this guitar pattern came up, the words "cat scratch fever" just fit perfectly.

### "Little Miss Dangerous"

*Penetrator / Ted Nugent (1984)*

Let me tell you about "Little Miss Dangerous"; even though it isn't one of Ted Nugent's biggest sellers, it is my favorite song. No question. The Fender six-string bass I played on that—the sexuality of the pattern—makes it my favorite song to listen to. It just reeks of sexuality. Maybe it was because of all the "human connections" I made while the song was being made [laughs]. To me, the guitar solo, the structure of the song, is what I'm all about. What a monster!

### "Coming Of Age"

*Damn Yankees / Damn Yankees (1990)*

The Damn Yankee are a collaborative effort. You can tell all the Nugent patterns, but some of them that you would attribute to me are Tommy Shaw's. A lot of the lyrics that people think are Tommy's are mine. I wrote a lot of the lyrics. Of course, "Piledriver" reeks of Ted's World!

Since 1982 I've been playing the Paul Reed Smith guitar, which is what I used on that song. Paul and I have worked on my own signature guitar called the Ted Nugent Whackmaster, because folks, I am the Whackmaster! It's a resonant, feedback-generating, semi-hollow-body PRS monster—just what I need for a band like the Damn Yankees. We're having way too much fun for white guys!

### "Fred Bear"

*Limited cassette release*

I wrote this song about a close hunter friend of mine, Fred Bear, who died in an accident. So when I could stop crying long enough, I went into the studio the next day with a couple of buddies of mine in Detroit, and we recorded it and a nerve was struck. A couple buddies heard about it and I made copies for them, and some more people heard about it. To make a long story short, we sold over 100,000 cassettes at sporting good stores; that song came from the heart of a hunter and represents the pinnacle of what Ted Nugent has to

to page 143



# Shop where the pros do...factory direct.

Erik Turner

Joey Allen

Photo by Rick Gould

**FREE  
CATALOG**

CALL OR WRITE FOR  
FACTORY DIRECT PRICES  
800-854-2235

AVAILABLE BY "MAIL ORDER" AND AT OUR  
ESCONDIDO & HOLLYWOOD SHOWROOMS

## CARVIN

HANDCRAFTED IN U.S.A.

Please send me Carvin's **FREE** 80 page color catalog:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Send to: CARVIN G S-44, 1155 Industrial Ave., Escondido, CA 92029

Carvin Hollywood Showroom: 7414 Sunset Blvd. (213) 851-4200

Carvin products are available DIRECT only. Outside the USA: See your dealer.

**W**arrant guitarists Joey Allen and Erik Turner provide the double guitar blast that powers their sound, and they get that power from Carvin X100B tube heads and "British Series" V412 cabinets.

You can get the same X100B tube stacks with factory hot rodded EL34 tubes, delivering unlimited sustain at all levels. Features like clean rhythm to overdrive channel switching, 5 band EQ and reverb. Surpass the performance of other amps that sell for twice the price by ordering direct from Carvin. Check it out on Warrant's new album "Cherry Pie."







# OUT TO LUNCH

with GUY MANN-DUDE

**Faster than a speeding bullet. More powerful than a locomotive. Super guitarist AL DI MEOLA talks about how his notes snap, crackle and pop**



**LUNCH GUEST**  
**AL DI MEOLA**

Lydia Criss/Star File

AL DI MEOLA PREFERS TO DO things *his* way. He maintains that hammer-ons, wang-bar divin' and Van-tappin' are for sissies. Instead, he prefers to pick each note so it rifles out of the speaker cabinets like a Thompson machine-gun fire. "Sweep picking is a form of cheating," Di Meola says, dismissively. "Those notes should *pop*."

After taking fusion to the hilt in the '70s with Chick Corea's *Return To Forever*, Di Meola racked up an impressive array of solo albums that continued to combine jazz, latin, rock and flamenco in dazzling new ways. Currently Al is

reaching out to musical heights through a new form—tango. But don't get up to grab your partner yet! If I know Al, he'll probably concoct some intense curves to keep your mind engaged and your ears in step.

**GUY MANN-DUDE:** What's new?

**AL DI MEOLA:** I just finished a new acoustic group album and it'll probably be released in the spring. The name of the group is Al Di Meola's World Sinfonia and it includes Dino Saluzzi on an accordion-like instrument called the bandoneon. The bandoneon has but-

tons instead of keys and is used in contemporary tango music.

Contemporary tango has been unjustly ignored in our culture. It's beautiful and comprises the best elements of jazz, harmony and improvisation, but has very strong roots in the 20th Century classical tradition. It's nothing like the Hollywood tango that we hear so often in movies. It's a very serious and complex, but very passionate, form of music. Unfortunately, North Americans are not very aware of world music in general. There's too

to page 80





A different kind of Summer...

A different kind of School!

Summer Session at Musicians Institute is not what you would expect. It is not the usual approach to music education. Not the usual approach to a summer program. Not the usual type of learning. This is different. This is an experience you will never forget. In Hollywood. Right in the heart of the music industry. 11 weeks long, you have time to really get into your instrument, to eat, sleep, breathe, live it for a whole endless summer. Time to get good. Of course, there's the Roxy, the Troubadour, the Whisky and the China Club. There's the Pacific Ocean, Malibu, Zuma and the surf. There's Disneyland and Universal Studios. There's those Hollywood nights and there's sun, sun, sun. Let's face it, we're talking about a whole different kind of summer. Interested?

**GIT**

Guitar Institute of Technology

**PIT**

Percussion Institute of Technology

**BIT**

Bass Institute of Technology



Send For Free Catalog: Musicians Institute • 1655 McCadden Place Box 049 • Hollywood, CA 90028 • (213) 462-1384



# MOTHER NATURE'S SONS

BY MICHAEL  
CHATHAM

Bob Leafe







Todd Kaplan/Star File

## Tesla's FRANK HANNON and TOMMY SKEOCH leave their electric guitars at home and plug into the natural beauty of wood

**W**hat does it take to create a platinum album in the '90s? For most bands, nothing short of tens of thousands of dollars spent in state-of-the-art studios, hundreds of overdubs, dozens of re-takes and the services of several studio musicians.

Tesla, however, tried a different, organic recipe on their latest hit album, *Five Man Acoustical Jam*: Take one case of beer, a carton of cigarettes, a couple acoustic guitars, bass and drums. Mix with one sweaty night in

a fan-packed rock club. Then serve raw and uncut.

We caught up with the band's down-to-earth guitarists, Tommy Skeoch and Frank Hannon, as they were entering the studio to record an electric follow-up to their quirky, acoustic success. The guys seemed anxious to talk about their unusual live Jam record and circumstances surrounding its release. So unplug your shredding machine and

get back to nature with Tommy and Frank. Just watch out for splinters.

See page 46 for a complete lesson and transcription of Tesla's "Signs."



## HANNON & SKEOCH



Frank Hannon and Tommy Skeoch in an electrifying performance.

**GS:** What was the genesis of the *Five Man Acoustical Jam* album?

**FRANK HANNON:** We played acoustically at a club in San Francisco, and the experience was so enjoyable we decided to set up several shows just for the hell of it. The live album really captures that exciting and loose spirit. It's real and it's fun, and it's not filled with a bunch of pretentious bullshit.

Music has become so incredibly artificial, that I think people were really starving for something that was genuine and natural. Most contemporary music is annoyingly choreographed and robotic. We wanted to rebel against that, and it became the attitude of the whole show.

**GS:** How many acoustic shows did you play on that tour?

**TOMMY SKEOCH:** Five or six. We performed them between dates during our tour with Motley Crue.

**GS:** Was the Philadelphia show originally recorded for an album?

**HANNON:** We actually recorded and videotaped it for our own archives, but when Geffen heard it they immediately wanted to put it out.

**GS:** Did you rehearse specifically for the acoustic shows?

**HANNON:** We rehearsed for about six

days over a period of two weeks.

**GS:** Which of your songs do you think best translated to acoustic?

**HANNON:** I really like the way "Heaven's Trail" came out. The original version is really heavy, but this new version sounds almost Louisiana-ish to me, especially when it hits the harmonica and bongo drums the middle section.

**GS:** What acoustic guitars did you use?

**HANNON:** I have a couple of Gibson acoustics that I really like, but the pickups fried on them so I borrowed one of Tommy's Guilds. It was really easy to use because it featured a built-in pickup and EQ unit. It sounded dynamite, man. I really liked it.

**SKEOCH:** I ended up using big, full-bodied Guild acoustic guitars outfitted with Dean Markley soundhole-type pickups. Now I wish I would have used one of the guitars I lent to Frank. It's a lot easier to play and I really like the way it sounds. They're really bright. Frank's guitar sounded much more brilliant in the mix.

**GS:** Did you try different acoustic guitars for different blends and sounds?

**HANNON:** Well, Tommy used both 12- and 6-string acoustics. I just stayed on one acoustic the whole night, but I changed tunings for different songs.

When I was doing my slide thing, I was using an open-E tuning. But it was a bit of a problem because in between songs I'd have a heart attack trying to get back in tune with the band.

**GS:** Which songs did you use open tunings in?

**HANNON:** I used the open-E tuning on "Comin' Atcha Live" and "Truckin'." On "Heaven's Trail" Tommy uses the D-A-D-G-A-D tuning [low to high], and I use a D-A-D-G-B-D tuning in order to maintain that major triad on the first three strings.

**GS:** Who are your acoustic guitar influences?

**SKEOCH:** Well, you know I've never really been an acoustic player. Frank played almost all the acoustic guitar on our earlier albums. But I think I would have to say Jimmy Page.

**HANNON:** I really think Heart's Nancy Wilson's playing is hot, especially back in the days of "Dreamboat Annie."

**GS:** Yeah, I really dig that bridge she played on "Crazy On You."

**HANNON:** I played that acoustic intro to "Crazy On You" in my acoustic solo.

They edited that part out on the record, but it's in the video. I was really pissed off because I love that thing, and I wanted to put it out on the record. So when Geffen said they were putting out the video, I said, "Look, I don't want any idiotic edits on the video."

**GS:** Is the vibe different on stage, when you play an acoustic set?

**SKEOCH:** Yeah, it's very different. You have to concentrate a lot more. When we're doing an electric show, there's more room for error. If I make a small mistake, I don't think you can really hear it because of the reverberation in a large arena. But at the acoustic shows, it's much more of an intimate thing and if you screw up, it comes out pretty obvious.

**HANNON:** Like the guitar solo in the middle of "Comin' Atcha Live." It was always different. Sometimes it sucked and sometimes it was like magic.

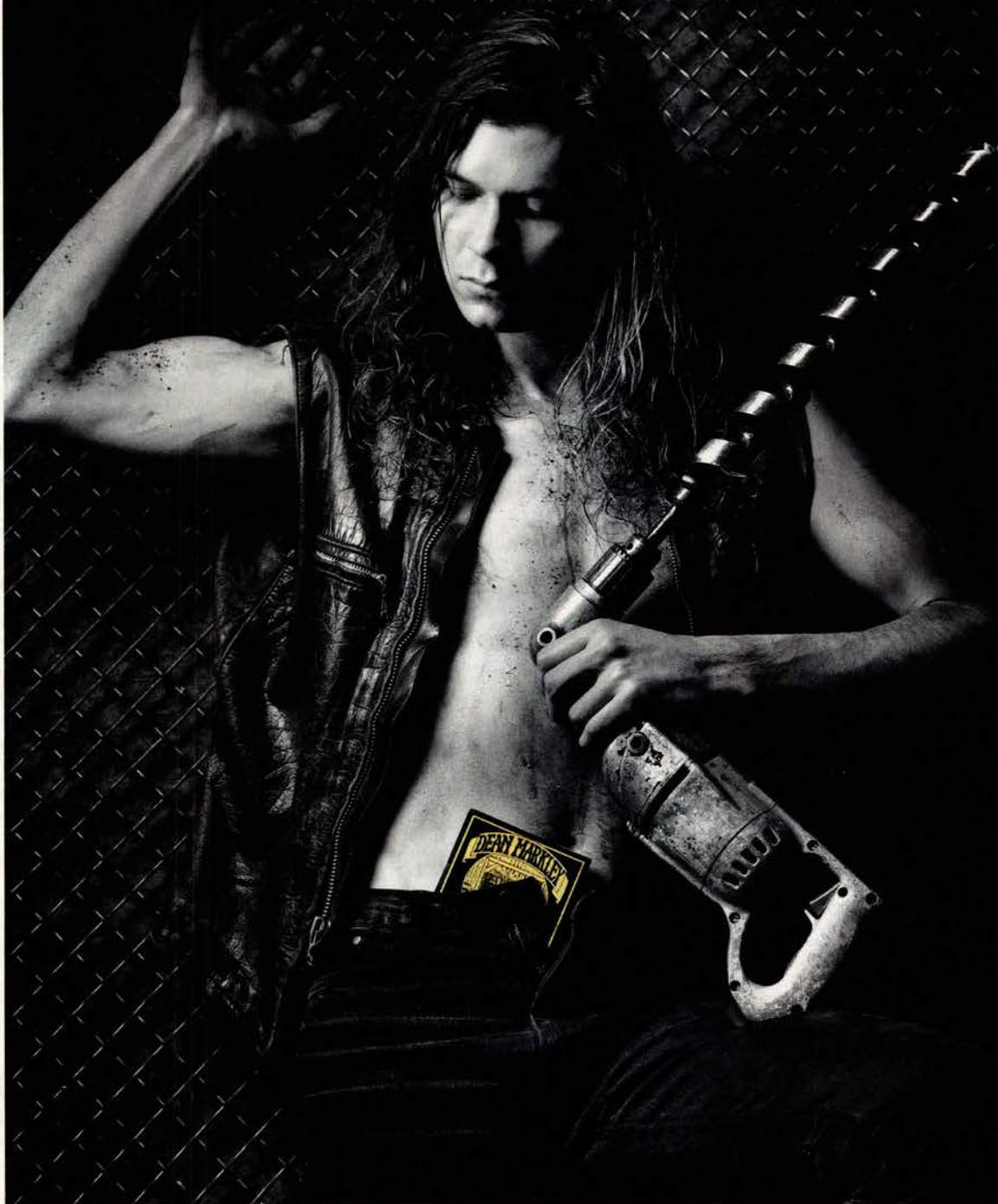
**GS:** Did you do any overdubs on these tapes?

**SKEOCH:** Not at all. That's one of the beauties of the album, I think. We went in and mixed it. I mean, we heard there were things and I was going, "Ah...I don't know about this, man." It's pretty scary, but now that it's out



O V E R D R I V E

Paul Gilbert/Guitarist, Mr. Big.



T H E R I F F S • T H E R E V • T H E R O M A N C E



DEAN MARKLEY STRINGS, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054 800-538-8330  
(408) 988-2456 (408) 988-0441 FAX, 9103382046 MARKLEY SNTA TELEX COPYRIGHT FEBRUARY © 1991 DEAN MARKLEY INC.



# Learn Your Favorite Rock Guitar Parts with the Original Note-For-Note™ Tapes

Incredibly accurate solos, rhythms, and fills, fine tuned over 8 years of success by the originators of audio guitar transcription.

**Accurate and Complete!**

On NOTE-FOR-NOTE™ Guitar audio-cassette tapes you hear each phrase played exactly like the original, then each note played one-by-one with a detailed verbal description. No music reading! You get right to the fingering. Each tape set includes 2-5 hours of lessons, real time recording, and an 80-page manual (30 pages instruction, 50 pages blank tab).

**NOTE-FOR-NOTE™ Solo Tapes:** Jim Gleason plays and describes each note by string, fret, position, letter name & any special techniques. Now includes fret numbers. \$17.50.

**NOTE-FOR-NOTE™ Rhythm & Fills Tapes:** Jim describes everything the plays except the solo. Also with fret numbers. \$21.



## NEW RELEASES

**Johnson/Vaughan: TAPE 125 SOLO RHYTHM**  
Johnson: Cliffs Of Dover, High Landrums, Righteous Vaughan Testify, Long Way From Home, Telephone Song, Brothers

**BEST OF 70'S: TAPE 126 SOLO RHYTHM**  
Knopfler: Sultans Of Swing, Boston More Than A Feeling, Peace Of Mind, Long Time Eagles: Hotel California, Life In The Fast Lane, Chicago: 25 or 6 to 4, Double Bros: China Grove Kansas: Dust In The Wind

## PARTIAL LIST OF TITLES

**VAI: TAPE 105 SOLO RHYTHM**  
Yankee Rose, Stry Boy, Goin' Crazy, Bump & Grind, Knucklebones, Just Like Paradise, Bottom Line, Hot Dog & A Shake, Eugene's Trick Bag (Crossroads)\*

**VAN HALEN: TAPE 101 SOLO RHYTHM**  
Eruption\*, Runnin' With the Devil, You Really Got Me, Ain't Talkin' 'Bout Love, I'm The One, Feel Your Love Tonight, Little Dreamer, Ice Cream Man, On Fire

**VAN HALEN: TAPE 102 SOLO RHYTHM**  
Spanish Fly\*, Cathedral\*, You're No Good, Dance The Night Away, Somebody Get Me A Doctor, Bottoms Up!, Outta Love Again, D.O.A. Women In Love, Beautiful Girls

**VAN HALEN: TAPE 103 SOLO RHYTHM**  
Meanstreet, Unchained, Little Guitars (intro.), Little Guitars, Good Enough, Why Can't This Be Love, Summer Nights, Best Of Both Worlds

**VAN HALEN: TAPE 104 SOLO RHYTHM**  
Hot For Teacher, 5150, Jump, Panama, Top Jimmy, Drop Dead Legs, Girl Gone Bad

**VAN HALEN: TAPE 107 SOLO RHYTHM**  
Finish What Ya Started, Mine All Mine, When It's Love, A.F.U. (Naturally Wired), Cabo Wabo, Source Of Infection, Black and Blue, Sucker In A 3 Piece

**S.R. VAUGHAN: TAPE 113 SOLO RHYTHM**  
Texas Flood, Love Struck Baby, Pride And Joy Couldn't Stand The Weather, Scuttie Butt'n, Tin Pan Alley, Rude Mood, Lenny

**S.R. VAUGHAN: TAPE 118 SOLO RHYTHM**  
Crossfire, Tightrope, Let Me Love You Baby, Leave My Girl Alone, Travis Walk, Wall Of Denial, Riviera Paradise

**BLUES KINGS: TAPE 121 SOLO RHYTHM**  
Everyday I Have the Blues, How Blue Can You Get, Sweet 16, Why I Sing the Blues, The Thrill Is Gone, I'll Play the Blues For You, Blues Power, Going Down

**50'S/60'S ROCK: TAPE 116 SOLO RHYTHM**  
Johnny B. Goode, Roll Over Beethoven, Honky Tonk, Memphis, Guitar Boogie Shuffle, Rock Around Clock, Hound Dog, Rock This Town, Stray Cat Strut

**SATRIANI: TAPE 110 SOLO RHYTHM**  
Surfing with the Alien, Ice 9, Crushing Day, Always With Me Always With You, Satch Boogie, Circles

**SATRIANI: TAPE 120 SOLO RHYTHM**  
Flying In A Blue Dream, The Mystical Potato Head Groove Thing, One Big Rush, Back To Shalla-Bal, The Forgotten (Part 2), Into The Light

**LYNCH: TAPE 111 SOLO RHYTHM**  
Mr. Scary, Kiss of Death, Dream Warriors, Unchain the Night, In My Dreams, Into The Fire, Tooth And Nail, Alone Again

**MALMSTEEN: TAPE 112 SOLO RHYTHM**  
Rising Force, Heaven Tonight, Dreaming (Tell Me), Riot In The Dungeons, Crystal Ball, Now Is The Time, Queen In Love, Fire, Liars, Hot On Your Heels (intro.)

**RHODADS: TAPE 108 SOLO RHYTHM**  
Over The Mountain, Flying High Again, Believer, Diary Of A Madman, I Don't Know, Crazy Train, Dee\*, Mr. Crowley, Revelation (last 1/2), Steal Away

**GUNS 'N' ROSES: TAPE 117 SOLO RHYTHM**  
Welcome To The Jungle, Nighttrain, Out Ta Get Me, Mr. Brownstone, Paradise City, Sweet Child O' Mine, Anything Goes, Patience

**ACOUSTIC ROCK: TAPE 123 SOLO ONLY**  
Emmett: Midsummer's Daydream Howe: Mood For A Day Williams: Classical Gas Kaukonen Embryonic Journey Altman Bros.: Little Martha Beatles: Blackbird Heart: Crazy On You (intro.)

**CLAPTON: TAPE 115 SOLO RHYTHM**  
Crossroads, Sunshine Of Your Love, Highway, Cocaine, White Room, Layla, Badge, While My Guitar Gently Weeps

**HENDRIX: TAPE 114 SOLO RHYTHM**  
Purple Haze, All Along The Watchtower, Foxy Lady, Voodoo Chile (Slight Return), The Wind Cries Mary, Castles Made of Sand, Little Wing, Come On (Part 1), Hey Joe, Star Spangled Banner\*, Red House

**HENDRIX: TAPE 122 SOLO RHYTHM**  
Manic Depression, Fire, Little Miss Lover, Bold As Love, Woodstock "Instrumental Solo", Ezy Rider, Power To Love, Message Of Love

**PAGE: TAPE 108 SOLO RHYTHM**  
Good Times Bad Times, Dazed & Confused, Communication Breakdown, Heartbreaker, Since I've Been Loving You, Black Dog, Rock & Roll, Moby Dick, Stairway To Heaven

**PAGE: TAPE 109 SOLO RHYTHM**  
The Song Remains The Same, Rain Song, Over The Hills & Far Away, Custard Pie, The Rover, Ten Years Gone, Achilles' Last Stand, Nobody's Fault But Mine

**PAGE: TAPE 124 SOLO RHYTHM**  
No Quarter (live), Whole Lotta Love, I Can't Quit You Baby, The Lemon Song, The Immigrant Song\*, The Ocean, The Wanton Song, Hats On For Nowhere

**SOLO TAPES \$17.50 RHYTHM TAPES \$21 Includes tape set & manual**

\*TITLES WITH ASTERISK (\*) ARE ON SOLO TAPE ONLY.

TOTAL TAPES		FREE 4TH CLASS MAIL INSIDE U.S.!	
SOLO TAPE #		X \$17.50 =	
RHYTHM TAPE #		X \$21 =	
Name		CA res add 7% tax	
Address		AMOUNT ENCLOSED	
City, State, Zip		Phone	

Mail in order form or CALL 1-800-678-FRET 9AM - 6PM, PST

In England Call 0706-524483. In W. Germany Call 040-823592. In Canada Call (415)769-7150. In Scandinavia Call 46-026-100558. In Australia Call 02-665-0250 or 02-231-4973

Send check or money order payable to:

ROCK PERFORMANCE  
Dept. S, P.O. Box 4  
Alameda, CA 94501-0304.

Call for COD or charge it by phone...



## HANNON & SKEOCH

I'm really proud of it. Even the screw-ups carry across a real natural, honest feel about them.

**HANNON:** It would be pointless to try to do overdubs on that album. The whole album was a raw jam, anyway. So you go back and overdub stuff, and for what? To try to make something sound better? We didn't want to sterilize it.

**GS:** Is there anything on the tapes that you would have changed if it wasn't a totally live album?

**HANNON:** I would have liked to have fixed my guitar string that broke during the middle of "Modern Day Cowboy" in the second chorus. I broke a string right before the solo and my guitar goes out of tune. And I would have preferred the version of "Cowboy" that we performed at the Ritz in New York the night before. It was perfect man, it was just perfect.

**GS:** Are you surprised that the album is platinum already?

**HANNON:** Kind of. Because it was just one night's recording, that's it.

**GS:** Were there any songs left off the album?

**SKEOCH:** "Little Suzi" was the only song deleted, 'cause Jeff didn't really like his vocals. We weren't too happy with our performances either. But, to tell the truth, I didn't think our performance were really great on any of them, so we might as well have stuck it on the album too. But that's just my opinion. "Suzi" is included in the video, if anyone wants to see it.

**GS:** I noticed you released a "clean" version of "Signs."

**SKEOCH:** Oh, right. Well, I should have mentioned that when you talked about doing overdubs. We took some swear words out. Originally Jeff sang, "Signs, signs, everywhere are signs, fucking up the scenery..." "So Jeff went in there and put "blocking" on top.

**GS:** Did you re-work your leads?

**SKEOCH:** I tried to play the solo on "Signs" close to the Five Man Electrical Band's original version. But for songs like "Comin, Atcha Live," Frank and I tried to improvise everything. "Before My Eyes" is just totally improvised. The solos we performed on "Cowboy" are totally improvised. They're nothing like they are on the album. Maybe a few notes, like a little taste of it here and there. My solo in "Suzi" is totally different than the one in the video.

**HANNON:** We had to play more notes because there's not as much sustain with an acoustic guitar. So instead of doing long, sustaining bends like we usually do, we'd just do more picking and arpeggiating.

**GS:** Who chose the cover tunes?

**SKEOCH:** We all chose one. Jeff wanted to do "Signs." The Beatles song ["We



Can Work It Out"] was Brian's idea. We've always enjoyed playing covers. In fact, we usually do covers on the B-sides of our singles. For example, we played Jeff Beck's "I Ain't Superstitious" on the B-side of "Love Song." We covered Jo Jo Gunne's "Run, Run, Run" on the B-side of "The Way It Is."

**HANNON:** Troy is a really big Creedence Clearwater fan, so he was dying to play "Lodi." I've always really dug the Grateful Dead's "Truckin'," because it's got a really cool swing beat to it. I used to listen to that song when I was a kid. My mom had a 45 r.p.m. of it and I always put it on, so I picked that one. And Tommy wanted to do a Stones tune. We were going to do "Angie" or something, but it was just too mellow. So we picked "Mother's Little Helper" instead.

**GS:** You guys don't come across as being overly serious or image-conscious.

**SKEOCH:** When you listen to the album you know we're the furthest thing from serious. We're always joking around, talking all kinds of stupid shit. We're just having a good time.

**GS:** It sounded like the crowd was really into it, too.

**SKEOCH:** Actually, the Philly crowd was probably the least receptive audience on the whole tour. It was strange. It wasn't like the other shows. That was probably our worst performance.

**GS:** And your worst performance goes platinum.

**SKEOCH:** Yeah, that's the other thing that's really strange. On our studio albums, we spend all this money and time. Both of them have taken a year or more to go platinum. This album is platinum in three months. It's amazing.

**GS:** Are you currently working on the follow-up to your last studio album?

**HANNON:** We're working on our songs right now.

**SKEOCH:** Yeah, we got all the songs written. We're going to record it in New York City, and the songs are killer. We've got 17 songs. Thirteen of them are new, and four are songs that we've always loved but just have never made it onto any of our albums for whatever reason. We'll probably pick 12.

**GS:** Is the success of *Five Man Acoustical Jam* going to have an influence on the sounds you go for on future albums?

**HANNON:** No, that was just a fluke, man. It was a jam and we recorded it. It was fun—not comedy—but a fun thing. We've always played acoustic guitars in our music. That's why we felt we were justified in doing something like this, even though it seems like a current trend. I think it's great that a lot of people are playing acoustically. We're not pioneers at it, that's for sure. All I'm saying is that we've always loved it, we've always done it, so that's why we felt we had a right to elaborate on it.

## RPM adds Video!!

Now the proven, popular Rock Performers Guitar Method includes video cassettes. Books 1 and 2 come to life with easy-to-follow videos on both Technique and Style. You'll look, learn and be inspired to work on your own distinctive style. Jim Gleason studied the masters for 30 years to produce this complete RPCM Set - 5 books (1,252 pages), 11 audio and 4 video cassettes. "Highly recommended" - *Guitar World*.

**RPM VIDEOS - The best instruction you've ever had.** Easier than a live lesson. With combined animated and live video, you'll see and hear the notes, the frets, the staff, every technique, clear and direct. Four videos - one each on Technique and on Style for Books 1 and 2 - make learning so easy, it's fun.

**BOOK 1: Rock Guitar Fundamentals.** 274 pages & three 90 min. audio tapes. Teaches all right & left hand techniques (including tapping and sweep picking), pentatonic scales and basic chords. Over 400 licks. Style studies of Van Halen, Malmsteen, Vai, Rhoads, Hendrix, Page, Clapton, Schenker, Berry and B.B. King. Also contains rhythm guitar techniques.

**BOOK 2: Intermediate Fingering, Advanced Technique, Music Theory & Reading.** 314 pages & three 90 minute audio tapes. Hundreds of scale, chord, and arpeggio fingerings. Solo style studies of Beck, Vaughan, Van Halen, Vai, Satriani, Lynch. Rhythm guitar.

**BOOK 3: Improvisation, Composition, and Advanced Fingering.** 308 pages and three 90 minute audio cassettes.

Extensive fingering, theory of modes, harmony & melody. Chord construction, and progressions. 26 scale types, 25 arpeggio types & 4,000 chord fingerings.

**BOOK 4: Advanced Arpeggio/Scale Relationships.** 304 pages & one 90 minute audio tape. By Jim Gleason and Dave Creamer. Every scale and chord in common use; the most complete dictionary of useful chord synonyms and scale tone chords ever assembled.

**BOOK 5: Chord Progression.** A 52 page supplement to Books 1-4 with one 90 minute audio cassette. Essential chord progressions used in Rock-related music since 1955. 377 progressions written in diagram form.

\* Books 1 - 4 use standard notation and tablature. Books 1, 2, and 3 include: progressive lesson guide, solo examples, rhythm tracks, melodic scale & arpeggio patterns, ear training.

**RPM**  
Rock Performance Music

- |   |  |
|---|--|
| <input type="checkbox"/> BOOK 1 - \$32.50 | <input type="checkbox"/> ALL 5 BOOKS - \$110       |
| <input type="checkbox"/> BOOK 2 - \$32.50 | <input type="checkbox"/> BOOK 1 TECH. VIDEO - \$30 |
| <input type="checkbox"/> BOOK 3 - \$32.50 | <input type="checkbox"/> BOOK 2 TECH. VIDEO - \$30 |
| <input type="checkbox"/> BOOK 4 - \$32.50 | <input type="checkbox"/> BOOK 1 STYLE VIDEO - \$30 |
| <input type="checkbox"/> BOOK 5 - \$15    | <input type="checkbox"/> BOOK 2 STYLE VIDEO - \$30 |

Send check or money order payable to:

**ROCK PERFORMANCE**  
Dept. S, P.O. Box 4  
Alameda, CA 94501-0304.  
CA residents add 7% tax.

**FREE POSTAGE IN U.S.!** FOREIGN ORDERS shipped air mail (allow 2-6 weeks). Foreign checks & money orders must be payable by a U.S. bank in U.S. funds. Canada & Mexico add \$6 per Book 1-4, \$3 per Book 5 or Video, \$15 per All 5 Book Set. Other foreign countries add \$18 per Book 1-4, \$7 per Book 5 or Video, \$50 per All 5 Book Set.

**Mail in order form or CALL 1-800-678-FRET 9AM - 6PM, PST**



In England Call 0706-524483. In W. Germany Call 040-823592. In Canada Call (415)769-7150. In Scandinavia Call 46-026-100558. In Australia Call 02-665-0250 or 02-231-4973







# EASY DOES IT

## *White Lion's pride and joy, **VITO BRATTA**, dissects the intricate guitar parts of "Love Don't Come Easy" in this insightful lesson*

"AS SOON AS I CAME UP WITH THE OPENING CHORDS TO 'LOVE DON'T COME EASY' everybody said, 'Single!'," explains White Lion's guitar phenom Vito Bratta. "It seemed to generate the same feeling that 'Wait' did. Then all of a sudden the pressure was on—I wasn't just finishing another song—I was finishing a potential hit."

"For a single, it ended up having a very weird arrangement," says Bratta, "but it's what we felt was needed—no more, no less." The unpredictable and surprising aspect of this song is that it does *not* follow the standard verse/chorus/verse/chorus/bridge/solo/chorus format but rather, verse/chorus/verse/pre-chorus/chorus/bridge/solo/pre-chorus/chorus.

Beginning with bar 6, Vito taps a series of molten licks over the underlying verse chords. He chose to tap all the notes on the 2nd string to retain a smooth, legato sound throughout. Figures 1-4 show each lick in isolation. Photos A-D show the corresponding fingerings. The lick in Figure 4 requires a pretty massive left-hand stretch, so ease into it and don't strain your hand. Try playing it slowly at first, and shift your hand back and forth as necessary. Vito uses his 1st finger to tap these licks and "cups" the pick in his right-hand 3rd finger (Photo E).

Notice in the the first two photos (bird's eye view) how Bratta places his right-hand thumb on the top edge of the guitar neck. This gives his tapping hand a constant point of reference and allows him to glide smoothly up and down the neck when changing positions. Also notice how he positions his left-hand thumb behind the neck during the wide finger stretches.

Moving on to the chorus (see rehearsal letter B), the chords D, Dsus2 and Dsus4 are all strummed with upstrokes (Fig.5). Bratta says this makes the chords sound brighter.

**BY DAVE CELENTANO**

A complete transcription of White Lion's "Love Don't Come Easy" begins on page 35



# VITO BRATTA

FIG. 1

photo reference: (A)

FIG. 2

photo reference: (B)

FIG. 3

photo reference: (C)

FIG. 4

photo reference: (D)



photo A



photo B



photo C



photo D

FIG. 5

FIG. 6

i.h. fingering: 1 (1) 4 4



photo E

Vito's clever and resourceful approach to chord voicings and fingerings is evident throughout the songs. The most interesting example occurs during the second verse, in bar 22 (Fig. 6). These particular voicings Vito chose for the D/A and A chords sound clear and harmonious. Their fretboard positionings also enable him to slide

smoothly on beat 3. I suggest fretting the 4th-string notes with your index finger and the 3rd-string notes with your pinky. Be sure to let all the notes ring clearly while sliding.

During the first pre-chorus section (see rehearsal letter D) Vito plays an octave-doubled countermelody (Fig. 7) against the main vocal melody while

the bass and keyboards provide the underlying chords. He frets all the lower-octave notes with his 1st finger on the 5th string, and all the upper-octave notes with his 3rd finger on the 3rd string. Vito uses all downstrokes throughout this section. To keep the idle 4th string silent, he mutes it with both the side of his 1st finger and the



# NEW GUITAR VIDEO LIBRARY!!

LEARN ANY SONG IN MINUTES!!!



**S**tart with the Rhythm. Each rhythm is broken into bite size pieces and played at both actual and learning speed. You get the intro, theme, bridge, chorus, lead, rhythm, change ups, and outro... not one chord missing. Now the Solo. To reproduce the solo with ultimate accuracy, each is analyzed for effects, dynamics, tone, mood and attack. Once we've captured the ingredients of the solo, it's broken down into sections as demonstrated at both mindblowing and slow speed.



## VIDEOS

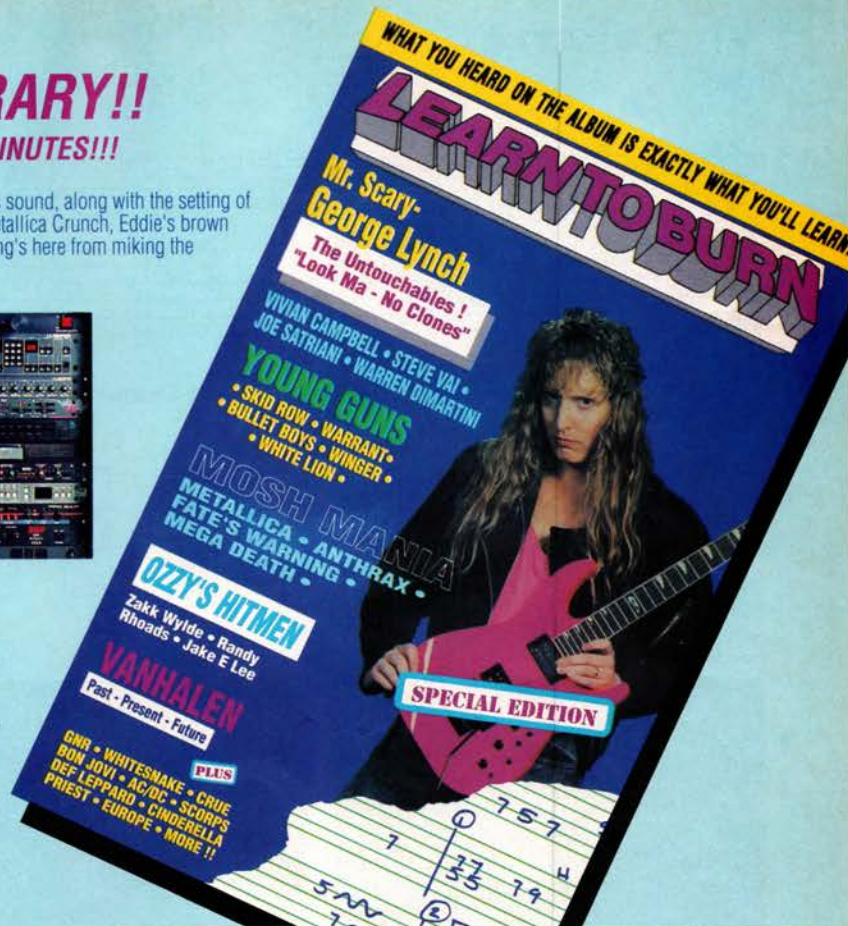
- METALLICA:** Fade to Black • Sanitarium • Master of puppets • Four Horsemen
- MOSH MANIA:** Peace sells, but who's buying • Anti-social • One
- YOUNG GUNS:** 18 and life • Youth gone wild • I'll remember you • down boys • Heaven
- GEORGE LYNCH II:** When heaven comes down • Turn on the action • Unchain the night • Kiss of death • Burning like a flame
- RANDY RHODES:** Crazy Train • You can't kill rock n' roll • Over the mountain • Flying high again • I don't know
- AC/DC:** Hells bells • Back in black • TNT • Shook me all night long • Highway to hell
- POISON:** Nothin but a good time • Fallen angel • Talk dirty to me • Unskinny bop • Ride the wind
- NEW CRUE:** Dr. Feelgood • Kickstart my heart • Don't go away mad • wild side • Girls, Girls, Girls.
- BON JOVI:** Wanted dead or alive • Bad medicine • You give love a bad name • Living on a prayer

## AUDIO

- EDDIE VANHALEN:** Panama • Hot for teacher • Ain't talkin' 'bout love • Eruption • Somebody get me a doctor • Running with the devil • You really got me • Jamie's cryin'
- EDDIE VANHALEN II:** Summer nights • 5150 • Best of both worlds • Unchained • Mean Street • I'm the one • Cradle will rock • Finish what ya started • Black n' blue
- RANDY RHODES:** Crazy Train • You can't kill rock & roll • Salo • Believer • Over the mountain • Flying high again • I don't know • Dee
- YNGWIE MALMSTEEN:** You don't remember, I'll never forget • I'll see the light tonight • Little Savage • Heaven tonight • Queen in love • Rising force • Farewell
- GEORGE LYNCH:** Alone again • Dream warriors • Into the fire • It's not love • Tooth and nail • Breakin' the chains • Heaven sent • In my dreams
- GEORGE LYNCH II:** Kiss of death • Burning like a flame • Turn on the action • Unchain the night • When heaven comes down • The Hunter • Don't close your eyes
- WARREN DEMARTINI:** Lay it down • Round & round • You're in love • Back for more • Wanted man • Slip of the lip • Dance
- STEVE VAI:** Goin' crazy • Yankee Rose • Shy boy • Tobacco road • Hot Dog and a shake • Just like paradise • Stand up
- IRON MAIDEN/QUEENSRÛCHE:** Number of the beast • The Trooper • 2 minutes to midnight • Run to the hills • I don't believe in love • Eyes of a stranger
- JAKE E LEE:** Bark at the moon • Shot in the dark • Killer of Giants • You never know why • Journey to the center of eternity • Lightning strikes • The ultimate sin
- MULTISAMPLES:** (Both Only \$5.00)  
Two Cassettes, each featuring a full 1 1/2 hours of prime cuts from the LEARN TO BURN library. Each players sample features a number of rhythms and solos. Now you can preview the entire line before you buy.
- VIVIAN CAMPBELL:** Holy Diver • Last in line • Rainbow in the dark • We rock • Stand up and shout • Don't talk to strangers • Hungry for heaven • Rock n' roll children
- LEGENDS: CLAPTON, PAGE, HENDRIX:** Purple haze • Little wing • Layla • After midnight • Black dog • Rock n' roll • Stairway to heaven
- OSZY'S HITMEN: ZAKK WYLDE, RANDY RHODES, JAKE E. LEE:** Miracle Man • Breakin' all the rules • Crazy babies • Rock n' roll rebel • Secret loser • Diary of a madman • Mr. Crowley
- WHITESNAKE:** Still of the night • Is this love • Give me all your love tonight • Here I go again • Side it in • Love ain't no stranger • Straight for the heart
- DEF LEPPARD:** Photograph • Too late for love • Bringin' on the heartbreak • Foolin' • Die hard the hunter • Animal • Hysteria
- SCORPIONS:** Bad boys running wild • No one like you • Blackout • Big city nights • Rock you like a hurricane • I'm leaving you • Rhythm of love
- WHITELION/EUROPE:** Wait • When the children cry • Tell me • All you need is rock and roll • The final countdown • Rock the night • Superstitious
- METALLICA:** Fade to black • Four horsemen • Master of puppets • Sanitarium • Battery
- MOSH MANIA: ANTHRAX, MEGADEATH, METALLICA, FATE'S WARNING:** Peace sells, but who's buying • Anti-social • Through different eyes • One
- JUDAS PRIEST:** Love bites • You've got another thingcomin' • Some heads are gonna roll • Electric Eye • Parental Guidance • Heavy metal • I'm a rocker
- AC/DC:** Hell's bells • Back in black • T.N.T. • For those about to rock • Shook me all night long • Who made who • Highway to hell

**VIDEO: LESSONS INCLUDE:** A full 60 minute video music lesson, a corresponding AUDIO TAB, cassette, and 50 page book.

**AUDIO: LESSONS INCLUDE:** A 90 minute audio cassette, a 90 Minute AUDIO TAB Cassette, and book.



**FAST FAST SERVICE!**  
**YOUR ORDER SHIPPED**  
**WITHIN 24 HOURS\***

**C.O.D. AND CREDIT CARD ORDERLINE**

A \$1.00 Processing Fee will added to your C.O.D. or credit card order.



Orderline (702) 323-1989 • Sampleline (702) 322-9599

**PLEASE PRINT (Check boxes for selection, send entire page)**

**NAME** First Last Age  
**ADDRESS** Street Apt#  
City State Zip Code  
**PHONE NUMBER** ( ) Area Code

**Make check or money order Payable To:**  
**LEARN TO BURN**

P.O. Box 5726; Reno, NV 89513

This instructional package is for educational purposes only and makes no claim of participation or endorsement by any of the artists listed

**VIDEOS** x \$44.00 ea. = \$

Choose your **AUDIO** savings plan:

Plan A: Order 1 or 2 lessons for \$19.00 ea.

Number of tapes ordered x \$19.00 = \$

Plan B: Order 3 - 5 lessons for \$16.50 ea.

Number of tapes ordered x \$16.50 = \$

Plan C: Order 6 or more lessons for \$15.00 ea.

Number of tapes ordered x \$15.00 = \$

**Shipping:** USA add \$5.50, Canada only \$7.50, all other foreign countries add \$12.00 = \$

ALL PAYMENTS U.S. FUNDS ONLY Total Amount Enclosed = \$

\* (All applicable sales taxes are included) Money orders are processed immediately - There is a two week wait for checks.

**In the U.K. call 0222-344-183**

**Livewire Distribution**

GS 5/91

**24 HOUR SAMPLE LINE: (702) 322-9599**

**A:** Alone again • Sweet child o' mine • Wanted dead or alive • I won't forget you • Wait • Nobody's fool • Bringin' on the heartbreak

**B:** Hot for teacher • In my Dreams • Heaven tonight • Round & round • Shot in the dark • Crazy Train • Rainbow in the Dark

**C:** Photograph • On with the show • Dream warriors • No one like you • Panama • Is this love • Lay it down



# VITO BRATTA

FIG. 7

N.C.  
(G)

(D)

T  
A  
B

7 4 7 7 9 9 11 7  
5 2 5 5 7 7 9 5

photo reference: (F)

FIG. 8

Note: (●) circled notes are notes changed to after the initial chord is played.

A

Dmaj7/G

Dmaj7/F#

l.h. fingering: 2 3 4 3 2 1 2 3 4

photo reference: (G) (H) (I)



photo G



photo H



photo I

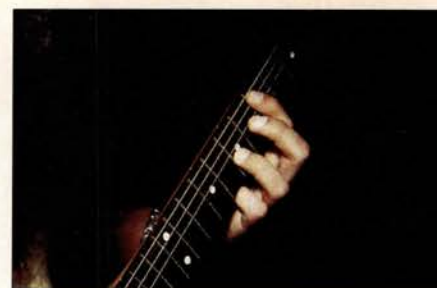
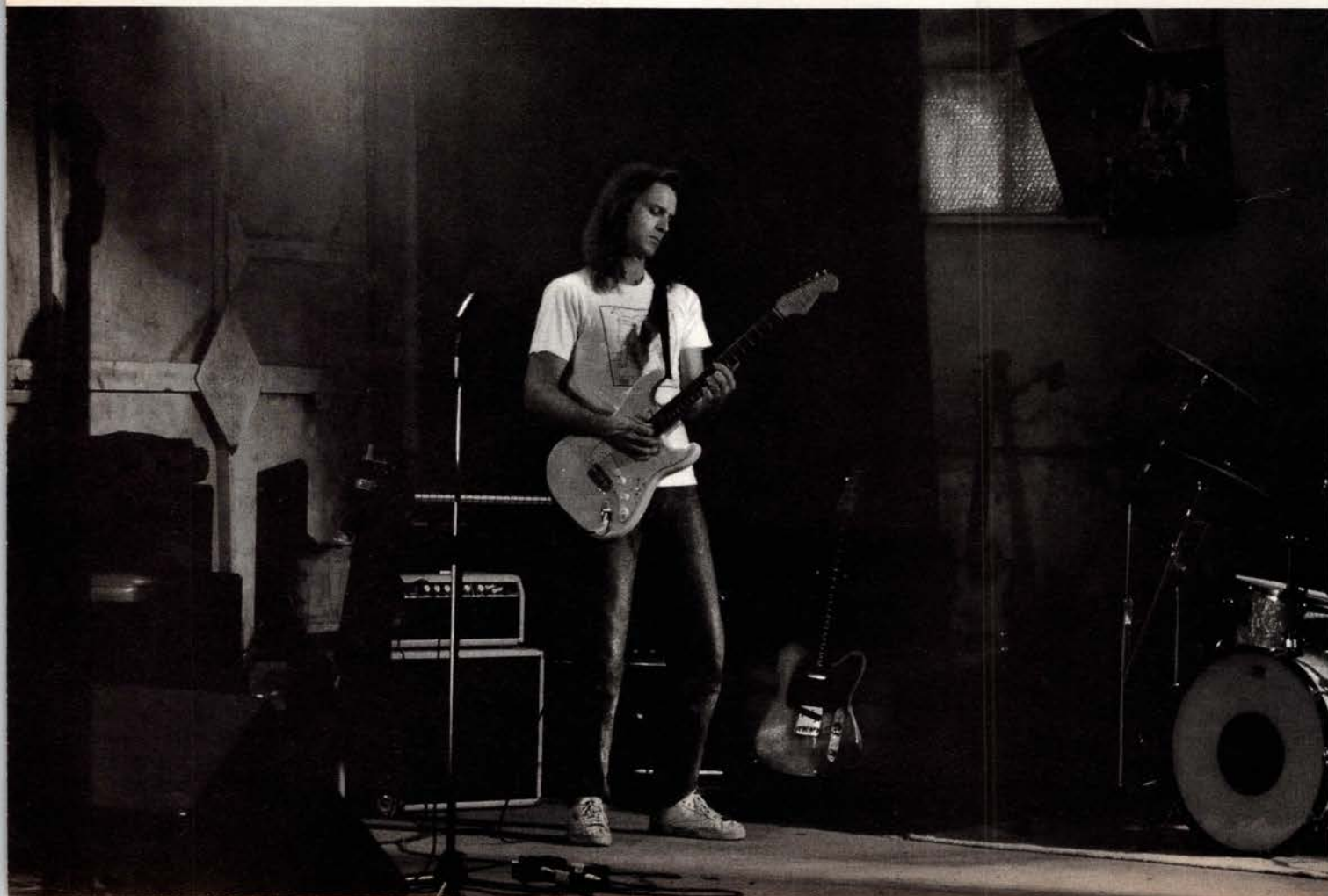


photo F

tip of his 2nd finger (Photo F).

One of the key elements in this song's overall appeal is the use of *repetition* and *development*. Take the bridge section, for instance (see rehearsal letter E). This eight-bar passage is based on the same type of chord progression as the solo section (see rehearsal letter F) and the final eight





bars of the out-chorus (see meas. 68-75), except here it's in the key of A instead of D.

For this section Bratta took what he originally wrote for one guitar and orchestrated it for three guitars (Gtrs 4-6). Guitar 4 doubles the bass line (plays sustained whole notes) while guitar 5 strums open chords (A, Asus2 and Asus4). Guitar 6 doubles guitar 5 one octave higher in the 12th position. This orchestration makes each part more distinguishable. When playing live, though, Bratta combines Guitars 4 and 5 into one part. Figure 8 depicts, in neck-diagram format, the resulting chord voicings. Photos G-I show the corresponding left-hand fingerings used for each basic chord form. When playing the second and third chords, be sure to mute the 5th string with the side of your 1st finger to prevent it from ringing as you strum.

Vito's classical side surfaces in his guitar solo with a series of elegant trills (Fig.9). Notice how he simultaneously outlines and embellishes an A major triad by trilling on each note. Photos J-M show the fingerings for each trill.

This sets the stage for the climatic harmonized ascending run at the end of the solo (Fig.10). Vito arranged each guitar part in a three-note-per-string pattern, picking the first note on each

FIG. 9

photo reference: J K L M



photo J



photo K



photo L



photo M

## WHEN THE PRICE OF SUCCESS IS HIGH, THE PRICE OF A 4-TRACK SHOULDN'T BE.

You're out there building a name for yourself the old-fashioned way. You're working hard. And you know that big break is right around the corner.

Well, we can't guarantee you fame and fortune, but we can furnish you with a 4-track that'll help you create your musical tracks without boggling your brain with a bunch of technology.

At \$549 suggested retail, our new 424 Portastudio is a 4-track so affordable, you'll have plenty left over to pay your dues.

The cassette recorder section of the 424 features simultaneous recording of up to 4



tracks, separate EQ on each track, and choice of three speeds: Fast, normal and half-speed (15/16 ips) for scrutinizing fast solo phrases. The 424's 8-input mixer section features 4 standard mic/line inputs and 2 stereo inputs to handle a wide range of sources.

In short, the 424 comes loaded with the kind of features you've come to expect from Tascam. At a price you might never have expected.

Come see the 424 Portastudio today at your nearest Tascam dealer. And see how far up a few hundred bucks can take you.

# TASCAM®

© 1990 TEAC America, Inc., 7733 Telegraph Road, Montebello, CA 90640. 213/726-0303.



# VITO BRATTA

FIG. 10

8 va -----

Gtr.2

T  
A  
B

17 19 21 17 19 21 17 19 21 17 19 21 18 19 21 17 19 20 17 19 21 22 (22)

8 va -----

Gtr.5 (w/dist.)  
(harmony overdub)

T  
A  
B

14 15 17 14 16 17 14 16 17 14 16 17 14 16 18 14 15 17 14 15 17 19 (19)

\* repeated notes

FIG. 11

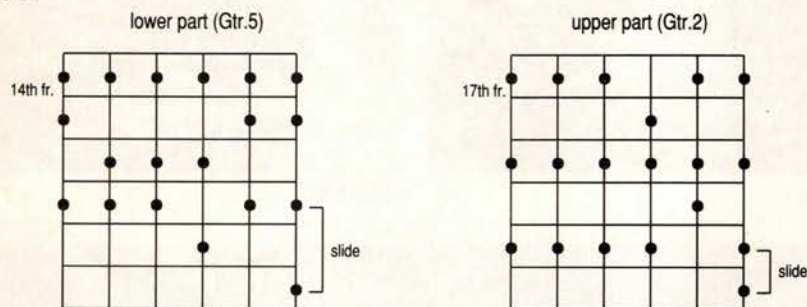


photo N

string and hammering on the next two. This gives the run that smooth, liquid quality and enables him to play it at breakneck speed. "I used to finger all my scales like this, even if it meant doubling certain notes on different strings," reports Bratta, referring to the consecutive E and C# notes near the end of the run (identified in Fig.10 by asterisks).

"I'm not really good at reading tab. I always learned from neck diagrams," says Vito. In typical *Guitar School*

fashion are neck diagrams of the two scale shapes Vito uses for the harmonized run (Fig.11). Photo N shows his outrageously high hand positioning for the higher guitar part (Gtr.2).

I asked Vito about the hammer-ons and the lower harmony guitar part on this lick. His reply was, "I didn't want to play a choppy, alternate-picked lick in a song like this 'cause it would have sounded too aggressive, you know, like a machine gun. As far as the harmony part goes [Gtr.5], it really adds a nice

touch to the solo, but when I play the song live I'll just do the higher part.

"I guess I kind of painted myself into a corner though with all the overdubs, because when I play the ascending run at the end of the solo and I get to the last note, it overlaps with the first beat of the pre-chorus. How am I supposed to deal with that? I'll just have to let it go and skip the last note of the solo. It would sound cheezy if I played the last note and then came into the next section of the song late."

## BACK TO BASICS



"When I'm at home, I won't even screw a vibrato bar onto my guitar. I'll just plug directly into an amp and start playing."

IN THIS AGE OF HIGH-TECH EQUIPMENT and refrigerator-size effects racks that require a rocket scientist to operate, there are still a few successful guitarists out there who prefer to keep things simple. Vito Bratta is one of them. "I'm just not interested in that stuff. When I'm at home, I won't even screw a vibrato bar onto my guitar. I'll just plug directly into an amp and start playing."

Vito's rather modest live rig consists

of an ADA pre-amp, a Carvin power-amp effected by a small amount of digital reverb and delay through several Marshall 4x12 cabinets. In the studio he records his tracks dry, and any tone enhancing or modification is done in the final mixdown.

Bratta is very particular about his sound in the studio, but live it's a different ballgame. "Everybody raves about

to page 143



# THANK YOU

TO ALL THE GREAT ARTISTS WHO SHARED THEIR TIME AND THEIR TALENTS WITH US OVER THE YEARS. YOUR INSPIRATION HAS INFLUENCED A WHOLE NEW GENERATION OF PLAYERS.  
THANK YOU FROM ALL OF US.

John Abercrombie  
Alex Acuna  
Larry Carlton  
Albert Collins Band  
Albert Lee Band  
Carl Allen  
Carmine Appice  
Ginger Baker  
Sherwood Ball  
Jeff (Skunk) Baxter  
Jason Becker  
Jeff Berlin  
Billy Childs Group  
Gregg Bissonette  
Tom Brechtlein  
Ray Brown  
Gerry Brown  
Jack Bruce  
Bill Bruford  
Bunny Brunel  
Buddy Rich Band  
Hiram Bullock  
Ndugo Chancellor  
Chuck Loeb Band  
Stanley Clarke  
Billy Cobham  
Vinnie Colaiuta  
Albert Collins  
Luis Conte  
Larry Coryell  
Sheryl Crow  
Liberty Devito  
Bo Diddley  
Al DiMeola  
Electric Fence  
Sonny Emory  
John Entwistle  
Fire Merchants  
Buzzy Feiten  
Dom Famularo  
Robben Ford

Peter Frampton  
Frank Gambale Band  
David Friesen  
Funk Attack  
Steve Gadd  
Eric Gale  
Frank Gambale  
Janet Gardner  
Giant  
Paul Gilbert  
John Goodsall  
Ellis Hall  
Stuart Hamm  
Michael Hedges  
Joe Heredia  
Allan Holdsworth  
Greg Howe  
Howe II  
Dann Huff  
Tris Imboden  
Alphonso Johnson  
Jimmy Johnson  
Eric Johnson  
Les July  
Uwe Kropinski  
Abe Laboriel  
Michael Landau  
Albert Lee  
Geddy Lee  
Paul Leim  
Mark Lennon  
Kip Lennor  
Kenny Loggins  
Larry Londin  
Steve Lukather  
Steve Lynch  
Michael Manring  
Harvey Mason  
Tim May  
Chet McCracken  
Michael McDonald

Pat Metheny  
Vinnie Moore  
Rod Morgenstein  
Chuck Morris  
Steve Morse  
Andy Narell  
David Pack  
Jaco Pastorius  
Joe Pass  
Neil Peart  
Simon Phillips  
Ron Powell  
Chuck Rainey  
Emil Richards  
Lee Ritenour  
John Robinson  
Bobby Rock  
Michael Ruff  
Rudy Sarzo  
John Scofield  
Ed Shaughnessy  
Billy Sheehan  
Steve Smith  
Dave Spitz  
Steve Swallow  
Mick Taylor  
Ed Thigpen  
Chester Thompson  
Tower of Power  
Ralph Towner  
Tribal Tech  
Steve Vai  
Edward Van Halen  
Carl Verheyen  
Vixen  
Chad Wackerman  
Jerry Watts  
Andy West  
Nancy Wilson  
Wishbone Ash  
XYZ

SEE YOU AGAIN IN THE FUTURE

**GIT**

**BIT**

**PIT**

**VIT**

**KIT**

MUSICIANS INSTITUTE 1655 McCADDEN PLACE BOX 358 HOLLYWOOD, CA. 90028 (213) 462-1384





# 100% GUITAR

## GUITAR WORLD

SPECIAL  
COLLECTOR'S  
ISSUE

JANUARY 1991

EXCLUSIVE!

**JIMMY PAGE**

The Ultimate  
Led Zeppelin  
Interview!

**JOHN  
PAUL JONES**

ZEP TRANSCRIBED!  
"THE SONG REMAINS  
THE SAME" &  
"RAMBLE ON"

RARE PHOTOS  
& POSTER

PLUS

WIN A GIBSON  
DOUBLE-NECK!

**LED  
ZEP  
LIVES!**



WIN AN IN-PERSON GUITAR LESSON WITH  
STEVE VAI plus AN IBANEZ 7-STRING!

## GUITAR SCHOOL

**STEVE VAI**

*Solo!*  
Transcriptions From PASSION & WARFARE  
FOR THE LOVE OF GOD  
& I WOULD LOVE TO

PLUS!

AC/DC: Dirty Deeds  
LIVING COLOUR: Funny Vibe  
FAITH NO MORE: Epic  
BTO: Takin' Care Of Business  
GREAT WHITE: House Of Broken Love  
ROBERT JOHNSON: Crossroads Blues

# SUBSCRIBE NOW AND GET 'EM BOTH!

## SPECIAL OFFER!

12 Issues of GUITAR WORLD  
& 6 issues of GUITAR SCHOOL

**ONLY  
\$29.94!**

### YES!

Please send me one year (12 issues)\* of GUITAR WORLD  
and one year of (6 issues) of GUITAR SCHOOL for \$29.94

Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Payment Enclosed (\$29.94) ☐ Visa ☐ Mastercard

Card# \_\_\_\_\_ Exp. Date \_\_\_\_\_

Phone \_\_\_\_\_

Signature \_\_\_\_\_

Mail to: GUITAR WORLD, 1115 Broadway, New York, NY 10010

\*Guitar World basic subscription price is \$19.94 (12 Issues)

Guitar School basic subscription price is \$11.94 (1 year—6 issues)

Please allow 6 to 8 weeks for the first issue. Add 25% Canadian and 100% foreign.

GS 7/91



From the Atlantic recording **MANE ATTRACTION**  
**LOVE DON'T COME EASY**

Words and Music by  
**VITO BRATTA and MIKE TRAMP**

**Guitar Transcription by Dave Celantano**



**A** 1st and 3rd Verses

Moderately ♩ = 106 b.p.m.

1. There comes a time,  
time,  
(clean) D5

when baby, you and me will try to work it out, what ever it will be. It feels  
when baby, you should know if we're gonna make it, you gotta let it show. I can't

1

Gtr.1 (clean)  
(Keyboard part arranged for guitar)

(Keyboard part arranged for guitar)

T	3	3	3	3	2
A	2	2	2	2	2
B	0	0	0	2	2
		0	2	3	

so right,  
wait

but            somewhere    deep    inside  
to            find    out    in    the    end

you  
that

6

Gtr.1 D5

D/F#

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The melody starts with a quarter note on D4, followed by a quarter note on E4, and then a quarter note on F#4. These three notes are beamed together and have a slur above them. This is followed by a quarter rest, then a quarter note on G4, and another quarter note on F#4. The system ends with a double bar line.

3	2	3	2
2		2	
0		0	
	0		2

w/dist.  
(fades in w/volume pedal)

The first system of musical notation for 'The Rose Tree' is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there are several 'T' marks, likely indicating a specific tempo or style. The notation is divided into two measures by a vertical bar line.

© 1990 VAVOOM MUSIC, INC. (ASCAP)

All rights administered by WB MUSIC CORP. (ASCAP) in the Western Hemisphere

Alle Rechte für D bei NEUE WELT MUSIKVERLAG GMBH, München

**All Rights Reserved    Used by Permission**



**LOVE DON'T COME EASY • White Lion**

don't know how you feel.  
you will now be standing

You don't know if it's real.  
right here by my side.

8 D5/G

## Asus4

A

**10** Play Fill 1 on D.S.

The musical score for 'The Rose Tree' is presented on five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff contains a vertical sequence of notes: (2, 2, 2, 2, 2, 0). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and bar lines, and is accompanied by a guitar tablature at the bottom.

Guitar Tablature:

```

14 10 14 10 7 5 10 14 10 14 10 7 5 10 14 10 14 10 7 5 10 14 10 14 10 7 5

```

**B** 1st, 2nd and 3rd Choruses

**Do you want it?**

**Do you need it?**

'Cause love don't come easy.

A

11 • Gtr.3

D Dsus2 Dsus4 simile D Dsus2 Dsus4 D Dsus2 Dsus4 G A

\* Gtr.4 doubles two lowest notes of each chord (root and 5th) throughout chorus.

## FIII-1

Gtr.2 (Replaces original lick at same bar)

The musical notation for the guitar solo is presented on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with six measures. The first measure has a '+' sign above it. The second and third measures have '+' signs above them and are marked with a '7' below the staff. The fourth measure has a '+' sign above it and is marked with a '6' below the staff. The fifth measure has a '+' sign above it and is marked with a '3' below the staff. The sixth measure has a '+' sign above it and is marked with a 'tap and slide' below the staff. The bottom staff is a three-part guitar tablature with lines labeled T, A, and B. It contains a sequence of fret numbers: 14 10 14 10 7 5 10 14 10 14 10 7 5 14 7. There are curved lines connecting the fret numbers across the lines, indicating bends or slides. The number 17 is written at the bottom right of the page.



Do you want it? Do you need it? 'Cause love don't come easy. (1st time only) 2. There comes a

15 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A

\* let A chord ring 2nd time.

1.

C 2nd Verse time,

19 when you are gone one day, and knowing that our love will take us all the way. Then

Gtr.4 D D/F# D5/G D/A A

Gtr.3 let arpeggios ring

23 suddenly, oh, you feel you must decide that we should carry on with what we've just begun.

Gtr.3 D D/F# D5/G D/A A

D 1st Pre-chorus

27 You know that it ain't always easy. You know that it ain't always

N.C. (G) (D)

31 right, when love finds a place in your heart.

(G) E5 N.C. (A) (Asus4) (A)



# LOVE DON'T COME EASY • White Lion

12.

## [E] Bridge

35 A Asus2 Asus4 A/G5 Gadd9 Gsus2 Dmaj7/F# D6/F# D/F#

You could walk out through this open door

just like so many times be -

Gtr.6 (clean)

0 0 0	0 0 0 0 0 0 0 0 0	2 2 0	0 3 3 3 3 3 3 3	2 2 0	0 3 3 3 3 3 3 3
2 2 0	0 3 3 3 3 3 3 3	2 2 2	2 2 2 2 2 2 2 2	2 2 2	2 2 2 2 2 2 2 2
2 2 2	2 2 2 2 2 2 2 2	0 0 0	0 0 0 0 0 0 0 0	0 0 0	0 0 0 0 0 0 0 0

Gtr.5 (clean)

14 14 12	12 15 15 15 15 15 15 15	14 14 12	12 15 15 15 15 15 15 15	14 14 12	12 15 15 15 15 15 15 15
14 14 14	14 14 14 14 14 14 14 14	14 14 14	14 14 14 14 14 14 14 14	14 14 14	14 14 14 14 14 14 14 14
14 14 14	14 14 14 14 14 14 14 14	12 12 12	12 12 12 12 12 12 12 12	12 12 12	12 12 12 12 12 12 12 12

Gtr.4 (w/dist.)

0	3	2
---	---	---

fore.

And if you find what you're

38 A Asus4 A5 A Asus2 Asus4 Asus2

2 2 2 2 2 2 3 5	5 5 5 5 3	0 0 0	0 0 0	0 0 0	0 0 0
2 2 2 2 2 2 2 2	2 2 2 2 2 2 0 2	2 2 2	2 2 2	2 2 2	2 2 2
2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2	2 2 2	2 2 2	2 2 2

14 14 14 14 14 15 17	17 17 17 17 17 17 17	14 14 12	12 15 15 15	15 15 15 15 15
14 14 14 14 14 14 14	14 14 14 14 14 14 14	14 14 14	14 14 14 14	14 14 14 14 14
14 14 14 14 14 14 14	14 14 14 14 14 14 14	14 14 14	14 14 14 14	14 14 14 14 14

Gtr.4 (w/dist.)

0	0
---	---



40 looking for you make the last forever more. Oh yeah!

A/G5 Gadd9 Gsus2 Dmaj7/F# D6/F# D/F# A

Gtr.3 (w/dist.)

# **F** Guitar Solo

43 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B G6/B G/B

Gtr.3

Gtr.2 (w/dist.)

simile

P.H. (8va)

full 1/2

P.H. (8va)

1/2

pitch: D - E - D

pitch: F# - G



# LOVE DON'T COME EASY • White Lion

46

D D5 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C

(7) 7 9 7 9 10 10 (7) 10 12 10 12 10 11 10 10 12 14 15 17 (17) 19 15 17 14 15 12 14 13 14 14 (14) 10 12 14 13 15 12

1/2 1/2

F#

49

Gmaj7/B G6/B G/B A5

full full

tr tr tr tr

tr tr tr tr

(12) 10 10 (10) 7 7 10 7 7 9 (9) 7 6 7 6 7 6 7 6 5 7 5 7 5 7 9 10 9 10 9





51 Gtr.3

8 va  
Gtr.2

8 va  
Gtr.5 (w/dist.)  
(harmony overdub)

**G** 2nd Pre-chorus

Ah, you know that it ain't always easy.

You know it ain't always

52 N.C.  
(G)

(D)



**LOVE DON'T COME EASY • White Lion**

*D.S.  $\text{§}$  al Coda  $\oplus$*

3. There comes a

right, when love finds a place in your heart. 3. There comes a

(G) (Em) (A) (Asus4) (A) (Asus4) (A)

56 Gtr.3

7 4 (4) 9 7 6 7 6 7 9  
5 2 (2) 7 5 4 5 4 5 7

 *Coda*

### **H** Out-chorus

**Do you want it?**

## Do you need it?

'Cause love don't come easy.

**60**

D Dsus2 Dsus4      D Dsus2 Dsus4      D Dsus2 Dsus4      G A5

\* Grt.3

Fingering: 2 0 3 | 2 0 3 | 2 0 3 | 3 3

\* Grt. 4 doubles two lowest notes of each chord.

\* Gtr.4 doubles two lowest notes of each chord.

**Do you want it?**

**Do you need it?**

'Cause love don't come easy.

**Tell me**

64 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A5

baby            do you want it?

**Do you need it?**

'Cause love don't come easy.

68

D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B G6/B G/B D

2 0 3 | 2 0 3 | 2 0 3 | 3 2 0 | 3 | 2 2 2 2 0 | 4 0

**Do you want it?**

**Do you need it?**

No love don't come easy.

72 Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B Csus2  $\frac{D}{C5}$  Cadd9 D5

*ritard*



From the Atlantic recording MANE ATTRACTION  
**LOVE DON'T COME EASY**

Words and Music by  
**VITO BRATTA and MIKE TRAMP**  
 Bass Transcription by Mike DuClos



**A** 1st and 3rd Verses

1. There comes a time...  
 time...

Tune E string down to D.

1 Moderately ♩=106 D5 D/F# D5/G Asus4 A D5

(keyboard) (G)

7 D/F# D5/G Asus4 A

4 5 7 7 (7) 0 0 2

4 5 7 7

**B** 1st and 3rd Choruses

D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A

11 3rd chorus 1st chorus

Play Fill 1 on 3rd Chorus

7 7 7 (5) (5) 0 5 0 0 0 5 5 7 12 10 12

\* 3rd chorus tab numbers are in parentheses

To Coda

(1st time only) 2. There comes a

14 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A

Play Fill 2 on 3rd Chorus

5 (5) 17 5 (5) 17 5 (5) 17 5 5 7 12 12

**C** 2nd Verse  
 time...

19 D D/F# D5/G D/A A

0 0 5 5 5 5 5 0 2 4 4 4 4 2 4 4 4 5 5 5 5 5 5 5 5 7 0 0 7 0 7 7 7

Fill 1

G A

7 7

5 5 7 2 2

Fill 2

G A

12 12 12

5 5 7 7



# LOVE DON'T COME EASY • White Lion

23 D D/F# D5/G D/A A

0 (0) 0 0 0 0 2 4 4 4 2 4 4 5 5 5 5 5 5 10 10 10 0 0 0 2 0 7 9 7 7

## [D] 1st Pre-chorus

27 N.C. You know that it...

5 5 5 4 5 5 5 5 4 5 5 5 5 5 5 7 7 0 0 0 0 0 0 0 0 0 0 0 0 2 4 0

31 E5 N.C.

5 (5) 5 5 4 5 5 5 4 4 2 2 7 7 7 2 2 2 7 7 9 7 7 7 7 7 5 (5) 7 12 12 12 12 12 12 12 12

## [E] 2nd Chorus

35 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A

0 5 5 12 12 12 0 0 5 0 0 12 12 12 5 7 0 5 5 5 5 5 5 5 7 7 7 12 12 12

\* Corresponds to rehearsal letter [B] in guitar transcription.

39 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A

0 5 0 5 7 7 7 7 0 5 0 5 7 7 7 7 0 5 0 0 0 5 5 5 7 7 7 7 7 7

## [F] Bridge

43 A A G5 Dmaj7/F# A A G5 Dmaj7/F# A

12 10 9 0 0 5 4 5 5 5 5 5 5 5 5

\* Corresponds to rehearsal letter [E] in guitar transcription.

## [G] Guitar Solo

51 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B G6/B G/B D D5

7 5 5 5 5 5 7 9 5 3 3 3 3 3 3 3 3 5 7 3 (0) 5 5 5 5 5 5 5 3 (0) 3 5 5 5 0 4 4 0 2 2 3 3

\* Corresponds to rehearsal letter [F] in guitar transcription.



55 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B G6/B G/B A5

5 5 5 5 5 5 7 9 5 3 3 3 3 3 3 3 5 7 3 0 5 5 5 5 5 5 5 5 2 0 7 7 7 7 0 7 7 7 7 7 7 7 7

[H] 2nd Pre-chorus

Ah, you know that...

60 N.C.

5 5 5 4 5 5 5 5 4 5 5 5 5 5 5 5 0 0 2 0 0 5 0 5 5 5 5 0 0 5 5 5 0 0 4 4 7

\* Corresponds to rehearsal letter [G] in guitar transcription.

D.S. al Coda

64 3. There comes a

5 5 5 4 5 5 5 4 2 2 7 2 7 7 7 5 7 7 7 7 7 7 7 7 7

Coda

[I] Out-chorus

68 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A5

0 0 5 0 5 5 5 5 5 0 0 5 0 5 5 5 5 5 0 0 5 0 5 5 5 5 5 5 7 7 7 12 12

\* Corresponds to rehearsal letter [H] in guitar transcription.

72 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A5

0 0 5 0 2 5 5 5 5 5 5 0 0 5 0 0 5 5 5 5 5 0 0 5 0 5 5 5 5 5 5 7 7 7 7

76 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B G/B D

5 5 5 5 5 5 5 7 9 5 5 3 3 3 3 3 3 5 7 3 3 2 2 2 2 2 2 2 0 0 0 0 4 5 0 0 3 0

80 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B Csus2  $\frac{D}{C5}$  Cadd9 D5

5 7 7 0 0 5 7 9 5 0 3 3 3 3 5 7 3 3 2 2 2 2 3 2 0 5 0





**Unplugged and unwound, Tesla's dynamic duo proves that you don't need electricity to create excitement**

## LESSON

—Paul Robinson

### BASS NOTES

Don't let all the 16th notes make you nervous. The tempo is relatively slow so you don't need superchops to play this tune. You will, however, need a little PMA (Proper Mental Attitude). The goal here is to achieve a certain feel—an atmosphere. Remember where this song was recorded; in an intimate club setting, sitting down and not running around an arena stage at full volume. —Mike DuClos

From the Geffen recording FIVE MAN ACOUSTICAL JAM

Words and Music by  
L. EMMERSON

**Guitar Transcription by Paul Robinson**

Med. Slow Rock  $\text{♩} = 78$ 

**B** 1st and 2nd Verses

1. And the sign says, "Long-haired freaky people need not apply."

So

2. And the sign says, "Anybody caught trespassing will be shot on sight." So

So

Copyright © 1970 by ACUFF-ROSE PUBLICATIONS, INC. and GAYLENEYE MUSIC  
International Copyright Secured Made in U.S.A. All Rights Reserved



I tucked my hair up under my hat, and I went in to ask him, "Why?"  
I jumped the fence and I yelled at her house, "Hey! What gives you the right

He said, "You look like a fine outstandin' young  
to put up a fence to keep me out, or to

5 D A G A Bm

man. I think you'll do."  
keep mother nature in?"

A so I took off my hat and said, "Imagine that. Huh, me  
If God was here he'd tell it to your face, "Man, you're some kinda sinner."

workin' for you." Oh!

8 G D A G A

**C** 1st and 2nd Choruses

Signs, signs, everywhere the signs. Fuckin' up the scenery, breakin' my mind. Do this, don't do that. Can't you read the

11 D C G D G D A



1. signs? 12. signs? Oh! I

14 C C D N.C. A

**D** Bridge

say now mister, can't you read? You got to have a certain title, you see. You can't watch, no, you can't eat.

17 A G D Aadd9 A Aadd9 A G

You ain't supposed to be here. And the

20 G D Dsus4 D Dsus4 D Dsus4 D



**E** Guitar Solo

sign says, "You've got to have a membership card to get inside." Uh.

23

D A G D G

27

D A Cadd9

**F** 3rd Verse

3. The sign says, "Everybody welcome. Come in and kneel down and pray." Then they

29

D Dsus4 D Dsus4 D C G/B D/A G



pass around the plate at the end of it all and I didn't have a penny to pay. A so I got me a pen and a paper and I

33 D Dsus4 D Asus2 A G A Bm

*mf*

made up my own fuckin' sign. I said, "Thank you, Lord, for thinkin' 'bout me. I'm alive and doin fine." Oh,

36 G D A G A

**G** 3rd Chorus

signs, signs, everywhere signs. Fuckin' up the scenery, breakin' my mind.

39 D C G D G



Do this, don't do that. Can't you read the signs?

41

D A C Cadd9

**[H]** Out-chorus

Signs, signs, everywhere signs. Fuckin' up the scenery, breakin' my mind.

43

D C G D G

D Cadd9 G D5 G

Do this, don't do that. Can't you read the signs? \_\_\_\_\_

45

D A C D

D A Cadd9 D



## SIGNS

L. EMMERSON

**Bass Transcription by Mike Duclos**

**Med. Slow Rock** ♩ = 78

1 Med. Slow Rock ♩ = 78

Chords: Dsus4 D Dsus4 D D5/A Bm7 C G/B D/A G

Bass line notation (first measure): Dsus4 D (quarter note), D (quarter note), D (quarter note), D (quarter note).  
Bass line notation (second measure): D5/A Bm7 (quarter note), C (quarter note), G/B (quarter note), D/A (quarter note), G (quarter note).

Fingerings: 9 7 7 4 2 2 0 2 3 2 5 3

[illegible][illegible]

13 D A Cadd9 D Dsus4 D Dsus4 D D5/A Bm7



5 5 5 5 (5) 5 5 5 5 3 3 3 3 3 3 3 0 7 5 7 0 5 9 7 7 4 2 2 0 2

\* Guitar part repeats back to meas. 1

[illegible]

\* Corresponds to rehearsal letter **B** in guitar transcription.

21 Bm G D A G A

2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 5 5 5 5 5 5 5 5 5

25 D C G D G D A C

5 5 5 3 3 3 3 2 2 2

\* Corresponds to rehearsal letter **C** in guitar transcription.



29 **[F] Bridge**  
A G D A  
\* Corresponds to rehearsal letter **[D]** in guitar transcription.

33 D  
lightly

37 **[G] Guitar Solo**  
D A G D G D A  
\* Corresponds to rehearsal letter **[E]** in guitar transcription.

41 C D Dsus4 D Dsus4 D D5/A Bm7 C G/B  
\* Corresponds to rehearsal letter **[F]** in guitar transcription.

45 D/A G D A G A Bm

49 **[I] 3rd Chorus**  
G D A G A D C G  
\* corresponds to rehearsal letter **[G]** in guitar transcription.

53 **[J] Out-chorus**  
D G D C D C G  
\* Corresponds to rehearsal letter **[H]** in guitar transcription.

57 D G D A C D



# TED NUGENT CAT SCRATCH FEVER

## You too can learn how to make your guitar meow and feed back

Ted Nugent emerged from the '60s rock scene in Detroit with the unusual combination of a Gibson Byrdland guitar fed through three Fender Twin Reverb amplifiers. The Byrdland had light strings and a glued-down bridge that, when held in front of the cranked-up Twins, would howl, squeal and sustain for years. Mr. Nugent's albums never really captured the searing feedback that was so awesome when heard live.

In fact, getting feedback is one of the Nuge's most refined techniques. I used to arrive at his gigs early to take in his soundchecks. This gave me the unique opportunity to see

### LESSON

the hunter's meticulous setup ritual. Ted would position the three Twins in a bowl configuration behind him

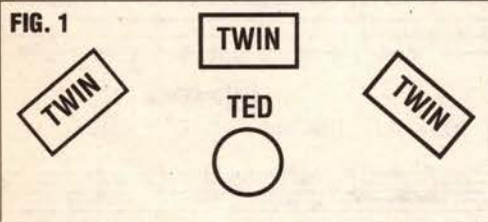
(Fig.1). He'd then crank them up and walk around the stage playing different notes. When he stood in certain spots, certain notes would feed back like crazy. Ted would then mark these "sweet" spots on the stage floor with duct tape. With careful adjustments of each amp's positioning and settings, he'd be able to walk over to certain spots on the stage, play a note, and get the most outrageous controlled feedback which he would use to sustain triads, mimic elephants and create some painful squeals.

Another one of the Nuge's high-volume, thin-stringed, electric/acoustic tricks was to play a note on the 6th string, grab the string below the bridge and yank it. This maneuver would yield the most outrageous bends (a major-3rd bend can easily be wiggled from the sizeable string length between the Byrdland's bridge and tailpiece).

Ted Nugent's solidbody playing is now featured with the Damn Yankees, but he was one of the few guitarists to create a hard rock signature with a hollowbody guitar.

—Paul Robinson

FIG. 1



### From the Epic recording CAT SCRATCH FEVER CAT SCRATCH FEVER

Words and Music by  
TED NUGENT

Guitar Transcription by PAUL ROBINSON

**Hard Rock** ♩ = 130

**[A] Intro**

\* Gtrs. 1 and 2

A5 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A

4 Gtrs. 1 and 2

B5 A5 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A

\* Gtrs. 3 and 4

pitch: A pitch: C#

\* Gibson Byrdland (w/slinky strings) double-tracked and loud.

\* Gtr. 3 is doubled by Gtr. 4 throughout (w/slight variations)

© 1977 by MAGICLAND MUSIC.  
All Rights Reserved International Copyright Secured



Hhyiaa!

8 B5 A5 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A

(add bass and drums)

12 B5 A5 B5/A C5/A

8 va

full 15 15 (15) 13 (13) 15 full 1/2 full 1/2 full 1/2 full (15)

14 A5 B5/A C5/A A5 B5/A C5/A B5 A5 1. Well I don't

8 va

full 20 17 20 20 20 (20)





# CAT SCRATCH FEVER • Ted Nugent

## B 1st and 2nd Verses

know where they come from but they sure do come.  
time that I got it I was just ten years old.

I hope they comin' for me.  
I got it from some kitty next door.

And I don't  
I

17 Gtrs. 1 and 2 C5/A A5 C5/A A5 C5/A A5 N.C. (G) D A5 C5/A A5 C5/A A5

know how they do it, but they sure do it good.  
went to see a doctor and he gave me the cure.

I hope they doin' it for free.  
I think I got it some more.

They give me

21 C5/A A5 C5/A A5 C5/A A5 N.C. (G) D5 A5 C5/A A5

## C 1st and 2nd Choruses

cat scratch fever,

cat scratch fever.

25 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A

1. 28 Gtrs. 1 and 2 B5 A5 B5 A5 got it bad scratch fever, C5/A

2. Well the first

8 va

Gtr. 3

full

15 15 (15) 13 (13) 14

15 15 (15) 13 15 (15)



31 A5 B5/A C5/A cat scratch fever. B5 A5 Eb 5

**D** Bridge

It's nothin' dangerous.

I feel no pain.

I got to try, try, try.

34 Gtrs. 1 and 2 C5 Eb 5 C5 w/Fill 1 Eb 5

You know you got it when you, you goin' insane.

It makes a grown man cry,

cry, oh, won't you

38 C5 Eb 5 E5

Fill 1





# CAT SCRATCH FEVER • Ted Nugent

bite my fez?

## [E] 1st Guitar Solo

42 Gtrs. 1 and 2

42 Gtrs. 1 and 2

A5 B5/A C5/A A5 B5/A C5/A

\* Gtrs. 3 and 4

*ff*

\* Solo track is doubled.

45 A5 B5/A C5/A

45 A5 B5/A C5/A B5 A5 B5/A C5/A

full 1/2 full full full

48 A5 B5/A C5/A

48 A5 B5/A C5/A A5 B5/A C5/A B5 A5 D5

hold bend

8 va

full



51 E5 C5 D5 A5 B5/A C5/A

54 A5 B5 C5/A A5 B5/A C5/A B5 A5

3. Well I make

**F** 3rd Verse

a pussy purr with a stroke of my hand.

They know they gettin' it from me

and they know

57 C5/A A5 C5/A A5 C5 A5 N.C. (G) D5 A5 C5/A A5 C5/A A5



# CAT SCRATCH FEVER • Ted Nugent

just where to go when they need their lovin' man.

They know I'm doin it for free.

I give 'em

61 C5/A A5 C5/A A5 C5 A5 N.C. (G) D5 A5 C5/A A5

let ring ----- let ring -----

8 va -----

17 20 17 20 20 (20) 17 20 17 20 20 (20)

full full

## 3rd Chorus

cat scratch fever,

cat scratch fever.

They got it

65 B5/A C5/A A5 B5 C5/A A5 B5/A C5/A B5 A5

8 va -----

17 17 17 18 (17) 18 19 (19)

full full

bad scratch fever,

cat scratch fever.

69 B5/A C5 A5 B5/A C5/A A5 B5/A C5 B5 A5

8 va -----

20 17 20 20 (20)

full full



# **H** Main Riff Recap

73 A5 B5/A C5 A5 B5/A C5 A5 B5/A C5/A B5 A5  
(bass and drums out)

77 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A B5 A5  
(drums reenter)

pitch: A pitch: E

# **I** 2nd Guitar Solo

81 Cat scratch fever, B5/A C5/A A5 B5/A C5/A

hold bend full



# CAT SCRATCH FEVER • Ted Nugent

cat scratch fever.

83 A5 B5/A C5/A B5 A5

**J** Out-chorus

Cat scratch fever, cat scratch fever.

85 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A B5 A5

Cat scratch fever, cat scratch fever.

89 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A B5 A5







From the Epic recording CAT SCRATCH FEVER  
**CAT SCRATCH FEVER**

Words and Music by  
 TED NUGENT

Guitar Transcription by PAUL ROBINSON

**A** Intro

Hard Rock ♩=130

(guitar) 1 3 Bass A5 Hhyiaa! B5/A C5/A

**B** 1st and 2nd Verses

(2nd time only) 1. Well I don't know where they...  
 time that I got it...  
 A C5/A A5 C5/A  
 Play Fill 1 2nd time

10 A5 B5/A C5/A A5 B5/A C5/A B5 A5

14 A5 C5/A A5 N.C. D A5 C5/A A5 C5/A A5 C5/A A5 C5/A

l.h. fingering: 2 1 2 2 2 1 4

**C** 1st and 2nd Choruses

They give me cat scratch fever...  
 B5/A C5/A

18 A5 C5/A A5 N.C. Play Fill 2 2nd time D5 A5 C5/A A5

22 A5 B5/A C5/A A5 B5/A C5/A 1. B5 A5 2. Well the first 2. B5 A5

Fill 1

Fill 2

l.h. fingering: 2 1 2 2 2 2 1



[illegible]

**D Bridge**

It's nothin' dangerous...

[illegible]

35 Eb5 E5

The musical notation for measure 35 consists of a bass staff and a guitar staff. The bass staff shows a melodic line starting on a whole note G2, followed by eighth notes F2, E2, D2, C2, B1, and A1. The guitar staff shows a fretboard diagram with the following fret numbers: (3) 3 3 3 3 3 1 6 | 6 6 6 6 6 6 7 | 0 0 7 0 0 0 0 | 0 0 0 3 4.

**E** 1st Guitar Solo

[illegible]

44

E5 C5 D5 A5 B5/A C5/A A5 B5 C5/A A5 B5/A C5/A

(5) 5 5 5 7 7 7 3 3 3 3 5 7 3 4 5 5 5 5 5 5 5 0 3 4 5 5 5 5

**F** 3rd Verse

3. Well I make a pussy purr...

49

B5 A5 C5/A A5 C5/A A5 C5 A5 N.C. D5 A5 C5/A A5 C5/A A5

54 C5/A A5 C5/A A5 C5/A A5 N.C. D5 A5 C5/A A5 I give 'em

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 3 5 | 3 2 5 5 5 4 7 0 | 5 5 5 5 0 3 4



# CAT SCRATCH FEVER • Ted Nugent

## G 3rd Chorus

cat scratch fever...

58 B5/A C5/A A5 B5 C5/A A5 B5/A C5/A B5 A5

62 B5/A C5 A5 B5/A C5/A A5 B5 C5 B5 A5

## H Main Riff Recap

66 A5 B5 A5

## I 2nd Guitar Solo

## J Out-chorus

Cat scratch fever...  
B5/A C5/A

74 B5/A C5 A5 B5/A C5/A A5 B5/A C5/A B5 A5

79 A5 B5/A C5/A A5 B5/A C5/A B5 A5 B5/A C5/A A5 B5/A C5/A

## K Finale

84 A5 B5/A C5/A B5 A5 B5/A C5/A

90 A5 B5/A A5



# GUITAR SCHOOL T-SHIRTS SUMMER SALE

**ONLY \$10**  
INCLUDES POSTAGE AND HANDLING



PLEASE SEND ME MY GUITAR SCHOOL T-SHIRT(S):

QTY	SIZE (Large and X-Large only)	PRICE EA.	PRICE
	LARGE	\$10.00	
	EXTRA LARGE	\$10.00	
SUB-TOTAL			
(N.Y. State Residents Add Appropriate Sales Tax) TAX			
Canadian Orders add \$5.00, Foreign orders add \$7.00 U.S. TOTAL			

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE (\_\_\_\_) \_\_\_\_\_

Make check or money order payable to and mail order to:  
HARRIS HOUSE, LTD., 1115 Broadway, 8th Floor, New York, N.Y. 10010

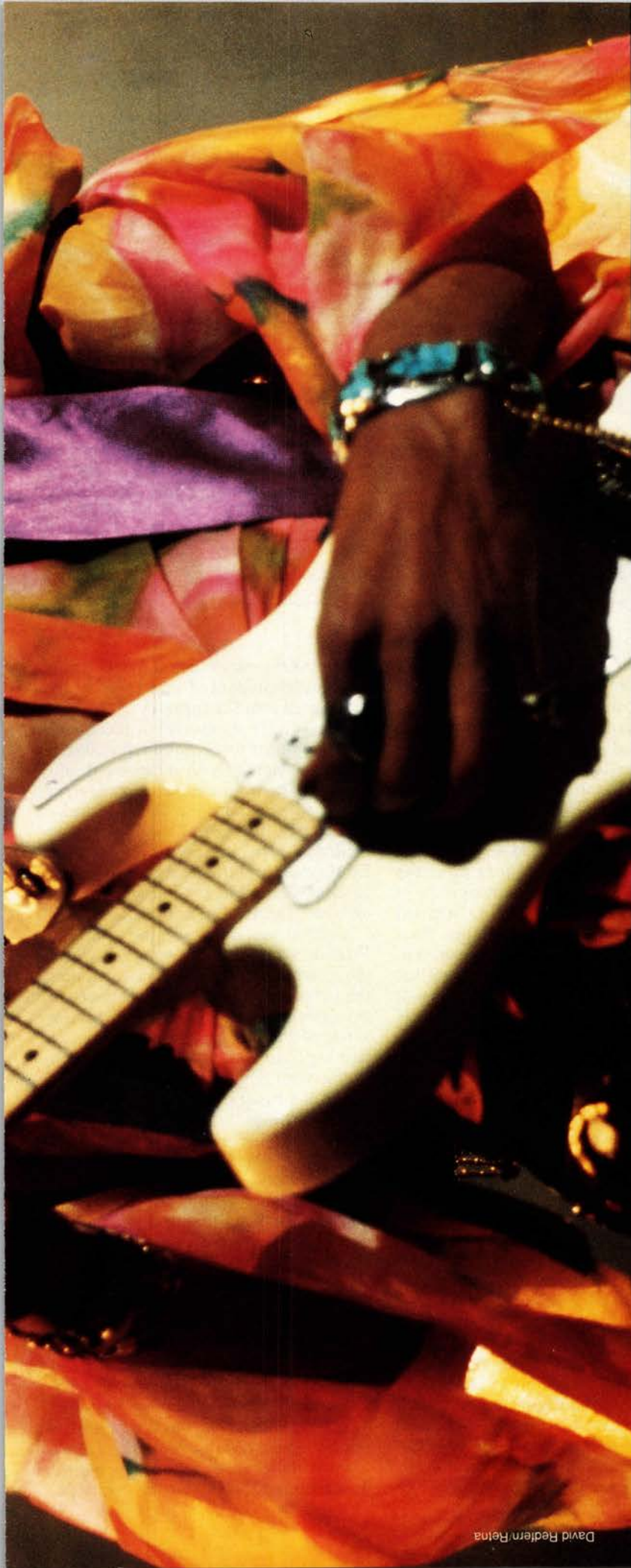
NEON RED LOGO ON WHITE HEAVY-WEIGHT 100% COTTON SHIRT (ONLY COLOR)



# WOLF MARSHALL'S ROCK HISTORY







# JIMI HENDRIX'S AXIS: BOLD AS LOVE

***Wolf Marshall takes you on an extraordinary  
tour of rock 'n' roll's outer limits via  
Jimi Hendrix's timeless Axis: Bold As Love***





**B**Y THE TIME JIMI HENDRIX arrived in London in September of 1966, the British blues explosion had already attained megaforce proportions. The Beatles' (who borrowed copiously from Chuck Berry and Little Richard as well as Motown) initial breakthrough in 1963 was widely accepted as the shape of things to come. The Rolling Stones, who were greatly influenced by the sounds of Bo Diddley, Muddy Waters, Willie Dixon and Solomon Burke, among others, strengthened and toughened the evolving art form, as did the r&b/blues amalgams of the Animals and early Who. Eric Clapton's influential work with John Mayall's Blues Breakers (1966) set the stage for modern electric blues guitar playing (see *Guitar School*, March 1991), while Jeff Beck's feedback-laden, often raga-inspired excursions with the Yardbirds offered a blues-rock-psychedelic fusion that presaged the birth of heavy metal.

Within this tumultuous whirlwind of activity, Hendrix's music, ability, presence, and persona quickly became a focal point. By year's end, he had turned the elitist London musical community on its collective ear and emerged in 1967 as its most visible trendsetter, most audacious spokesman and its uncontested sonic avatar.

To the studious Brits who worshiped American blues, rock 'n' roll and r&b from afar, Jimi Hendrix was the real thing—the genuine article. He seemed the very personification of those sounds and traditions and more. Certainly not an unreasonable deduction, as Jimi was the seasoned veteran of the infamous "chitlin circuit" (a sort of trial-by-fire training ground of small, primarily black, nightclubs in the U.S.) where he backed Little Richard,

FIG. 1

Tune guitar down 1/2 step ① = E♭ ② = B♭ ③ = G♭ ④ = D♭ ⑤ = A♭ ⑥ = E♭

"Wait Until Tomorrow": Intro

Moderate Rock ♩ = 120

Solomon Burke, the Isley Brothers and countless others by his early twenties.

Hendrix lived the fabled vagabond life Clapton and Beck could only dream of. Jimi had actually experienced the vibes and wisdom of Muddy Waters and Willie Dixon first-hand, sat at the feet of Buddy Guy, jammed in Memphis with Steve Cropper, and paid his dues in both the rarefied air of Harlem alongside avant-garde jazz pioneers and in the bohemian atmosphere of Greenwich Village with its itinerant poets, folkies and free thinkers. As a true bluesman (albeit an unconventional one), his music and conception vividly captured the jigsaw pieces of his experience, blending a vast array of influences and cross currents. Dipping into a rich melting pot of all forms of blues, Jimi married its most evocative elements to the rhythmic elasticity of funk and r&b or to the high-energy metallic edge of modern electric rock or both. In his enlarged vision, the lofty, esoteric poetry of a Bob Dylan could be juxtaposed successfully against the furious aleatory tendencies of free jazz improvisation.

*Axis: Bold As Love* (Reprise #6281-2) was released in the U.S. in February of 1968 and stands as one of the most important rock records of all time. Within the Hendrix catalog, it is unquestionably definitive. Somewhat looser, more melodic and polished than his debut, *Are You Experienced?* (1967), *Axis* points toward the approach crystallized on *Electric Ladyland* (1968) with its larger, ambitious, and occasionally sprawling, inclinations. The

unmistakable signature Hendrix traits are well-represented and beautifully integrated into the tapestry of the LP's music—Jimi's masterful and colorful rhythm guitar work, solid riff making, inspired soloing (both improvised and composed) and imaginative orchestral use of effects and the recording studio as a fourth member of the Experience (thanks to the engineering talents of Ed Kramer and the producing acumen of Chas Chandler, both of whom were on board for *Are You Experienced?*).

Rhythm was in everything Jimi did. From his animated showmanship and most complex webs of intertwined guitar parts to the absolute bare bones of his compositions, he exuded a strong sense of motion, rhythmic placement (timing), direction (momentum) and swing (feel). This is particularly apparent in his unique approach to rhythm guitar playing.

The intro section of "Wait Until Tomorrow" (Fig.1) is a perfect example of Jimi's r&b-based chordal style. The riff is elusively simple, based on hammered-on and pulled-off triad figures that create a kinetic progression like a chain of "IV to I" (A to E and G to D) changes over an implied E pedal (suggested by the insistent two E 16th-notes on beat 4 of each measure). Alternatively, the entire two-bar pattern may be heard as a V to IV (E to D) cadence in the key of A, with decorative embellishments (the hammer-ons and pull-offs). The latter premise seems most persuasive as the tune's verse is clearly in A major—the logical destination of the V-IV-I (E-D-A) reso-

Spanish Castle Magic

Words and Music by Jimi Hendrix

© 1968 Bella Godiva Music, Inc.

All Rights Reserved International Copyright Secured

Wait Until Tomorrow

Words and Music by Jimi Hendrix

© 1968 Bella Godiva Music, Inc.

All Rights Reserved International Copyright Secured

Up From The Skies

Words and Music by Jimi Hendrix

© 1968 Bella Godiva Music, Inc.

All Rights Reserved International Copyright Secured

Ain't No Tellin'

Words and Music by Jimi Hendrix

© 1968 Bella Godiva Music, Inc.

All Rights Reserved International Copyright Secured

Bold As Love

Words and Music by Jimi Hendrix

© 1968 Bella Godiva Music, Inc.

All Rights Reserved International Copyright Secured

Little Wing

Words and Music by Jimi Hendrix

© 1968 Bella Godiva Music, Inc.

All Rights Reserved International Copyright Secured

Also available in the Hal Leonard Recorded Versions folio  
Hendrix: Axis: Bold As Love



lution (similar to the final bars of a 12-bar blues progression).

Figure 2, from the first verse of "Wait Until Tomorrow," illustrates the influence black dance rhythms had on Hendrix's "comp" (accompaniment) patterns. The tightly placed, yet loosely swinging, fills and arpeggiations are

completely "in the pocket," impeccably timed within the I to V (A to E7) chord changes, suggesting countless nights spent on chitlin circuit bandstands coping Eddie Nolan (James Brown) and Bobby Womack (Sam Cooke) rhythm bits and stretching them out behind the artists he backed. *Syncopation*

(especially anticipating beat 4 consistently), partial chords (on E7), left-hand muting (indicated by x's in both the standard notation and tablature) and the infinite variations of major-pentatonic melody fills (in bars 3 and 5) are the key elements here. Note how Jimi uses his trademark thumb-fret-

FIG. 2 "Wait Until Tomorrow": 1st Verse

5 0:09 A E7sus4 A

8 E7sus4 A E7sus4 0:21

\* Th. let ring ..... J Th. Th. Th. Th. let ring ..... J

\* Fret (6) with thumb.

## Mechanics of Metal™

A SOUND AND ORGANIZED APPROACH TO MASTERING THE GUITAR



- No music reading necessary
- Written & performed by GIT graduate & award winner
- Lessons include text, understandable diagrams & cassette
- Covers styles of Lynch, Rhoads, Vai, Malmsteen, Van Halen, Satriani, Gilbert, Hammett, etc.

"A well structured & explanatory catalog of all those neat things heard on record. Very thorough & comprehensive. An exhaustive exposition."

— Guitar World Magazine

"A comprehensive survey of licks & tricks, and a solid music theory background. Recommended."

— Guitar Player Magazine

"An amazing collection of every technique you might employ in any metal tune."

— Guitar School Magazine

**Lesson 1: Metal Chord Guide**—Covers every chord used in today's rhythms: power chords, triads, thirds, octave diads, open power chords, passing chords, alternate tunings, suspensions, etc. Plus chord theory: construction, formulas, voicings, inversions ..... \$14.95

**Lesson 2: Total Scales & Modes**—From blues scales to exotic scales used by today's metal & neo-classical masters: pentatonics, major scale, natural minor, harmonic minor, melodic minor, diminished, wide-stretch extended scales, dorian mode, phrygian, Spanish phrygian, mixolydian, etc. Also covers chords & keys each scale is played over. Plus music harmony & theory ..... \$21.95

**Lesson 3: Technique & Exercises**—16 exercises outline an organized practice regimen to build lightning fast picking & a flawless fret hand. Plus all aspects of proper technique & timing ..... \$21.95

**Lesson 4: Tricks**—Covers every way imaginable to get harmonics, every possible variation for 2-hand tapping, combining tapping & scales, 8-finger tapping, 2-hand slide, right hand plays behind left, many other 2-hand techniques, whammy bar, talking guitar, raking, slapping, weird noises, effects devices, more ..... \$24.95

**Lesson 5: 100 Versatile Licks & Runs**—A terrifying encyclopedia of ascending, descending & repeating-type riffs: 20 pentatonic & blues licks, 20 major scale & modal licks, 20 harmonic & melodic minor licks, 20 diminished licks, 20 chromatic & open string licks. All in tablature ..... \$29.95

In U.S. & Canada—add \$2.50 postage when ordering one lesson. Add \$1.00 each additional lesson. Order all 5 lessons & the postage is free! N.Y. State residents add 8 1/4% sales tax per lesson.

Foreign orders welcome—send U.S. Funds only & add \$5.00 when ordering one lesson. Add \$1.00 each additional lesson.

Mechanics of Metal™ Publications,  
P.O. Box 162, Dept. S., Howard Beach, N.Y. 11414

## D'Angelico Strings and Ted Nugent

YOU CAN LICK 'EM  
BUT YOU CAN'T  
BEAT 'EM!

ROCK WITH HOT NICKEL™

Hear Ted's latest album, "If You Can't Lick 'em, Lick 'em" and his hot single "Story of Love" on Atlantic Records.



D'Angelico Strings, 285 N. 28th St., Springfield, MI 49015, U.S.A.



**FIG. 3 "Little Wing" : Intro**

Slow Rock ♩=70

0:00 V N.H. 1 N.C. (Em) 0:01 (G) 0:05

mp N.H.

Th. (fret 6) with thumb

3 (Am7) 0:08 0:12 (Em)

5 (Bm) 0:15 (Bb) 0:19 (Am) (C)

7 (G) 0:23 (F) 0:26 (C6) swing eighths... 0:31 (D)

light P.M.

Th. Th. Th. Th.

**FIG. 4 "Ain't No Telling" : Verse**

Moderate Rock ♩=144

Gtr. 1 0:03 C#7#9 1 (play 3 times)

f

10

0:13 E F# N.C. (B) (B#) C#7#9 0:17

3

1/2



# Lick It!

With Metal Method video courses,  
you can master the guitar.

If you dream of being onstage, Metal Method can help you lick the guitar in no time at all! This no-frills guitar course is packed with essentials. So it gets right to the point.

In fact, instructor Doug Marks guarantees results – or your money back. That's why he's sold over a quarter of a million Metal Method lessons in 84 countries since 1981. Although other guitar courses attempt to copy his techniques, there's just no substitute for experience. Doug recently revised Metal Method from the ground up, taking over 10 years of his students' feedback into account. And don't look for these videos in music stores – they are only available by mail!

## Beginner Guitar

You don't need to know anything about playing guitar to get started, with pointers on tuning and getting the most out of your practice time. Along the way, you'll pick up all the chords you need to play today's metal, basic licks and patterns, simple lead and rhythm techniques and equipment tips for an explosive metal sound. Learn to read guitar tablature, master speed and dexterity with fingering exercises and use your subconscious to make guitar playing as natural as breathing. After 12 weeks, you'll be good enough to join a band and ready for the Experienced Course. 3-hour video includes 12 lessons with manual. The complete Beginner Course is only \$49.95 (#31).

**Hurry Up and Order  
Before Your Friends Do!**  
Call 1-800-243-3388  
M-F 9-5 (PST)



This number is strictly an order taking service, for credit card orders only. Sorry, no CODs. Please call (818) 341-0507 for foreign orders, information and customer service.

*Metal Method*



## My Personal Guarantee

If you're not satisfied with these lessons for any reason, I'll refund your money in full with no questions asked. Just return them within 60 days from receipt of order.

Doug Marks  
Metal Method Instructor

*Doug Marks*

## Experienced Guitar

Do you practice and still feel like you're not making progress?

Metal Method can help you advance more in one month than you have in the past year! Skeptical? With our money-back guarantee, what do you have to lose? Learn impressive new techniques, arpeggios, scales and modes. Play lightning fast with 3-notes-to-a-string patterns and sweep techniques.

Most important, the playing exercises really teach you to apply this stuff – effortlessly. By the end of this course, you'll be a metal guitar master. 3-hour video includes 12 lessons with manual.

The complete Experienced Course is only \$49.95 (#33).

## Classic Metal II

Impress your friends with these on-stage versions of "Welcome to the Jungle" and "Sweet Child O' Mine" by Guns N' Roses, taught in painstaking detail. Each part is played at slow then normal speed. The tablature is shown with every note pointed to as it's being played. 90-minute video only \$19.95 (#22).

To Order By Mail, Send Form To:  
Metal Method Productions  
21828 Lassen Street, Suite N-S  
Chatsworth, CA 91311

Make checks payable to Metal Method.  
2 week hold on checks, immediate processing on money orders.  
Payment in US funds.  
PAL available.



Please check videos ordered:

- ☐ #31 Beginner \$49.95
- ☐ #33 Experienced \$49.95
- ☐ #22 Classic II \$19.95

Total Price of Lessons \_\_\_\_\_

Include \$5 S&H \$5.00

Calif. residents add 6.5% sales tax \_\_\_\_\_

**TOTAL AMOUNT** \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

**Doug Marks is reforming his band HAWK – so send in those audition tapes! Congratulations to HAWK album drummer Matt Sorum (Guns N' Roses) and former HAWK members Scott Travis (Judas Priest) and Lonnie Vencent (Bullet Boys).**



# SOVTEK 5881

The **SOVTEK 5881** is Russia's selected military 6L6WGC and regarded as the very best 6L6 type in the world. Eric Clapton recently replaced the Philips/Sylvania 6L6 STR's in his custom Soldano amp which he uses live, with **SOVTEK 5881's** because of their milky smooth sound. Discriminating musicians throughout the world are retubing with the **SOVTEK 5881/6L6WGC**.



"The **SOVTEK 5881** has a real warm and smooth sound. It's also the best made and most consistent 6L6 tube in the world." **MIKE SOLDANO, VAN NUYS, CALIFORNIA**  
(Mike Soldano is the designer of the famous Soldano Amplifiers, one of the most sought after line of "tube heads" in the world.)

"The **SOVTEK 5881** is absolutely the most reliable 6L6 I've ever used. They sound fantastic too." **HARRY KOLBE, SOUND-SMITH, NYC**  
(Countless superstars throughout the world depend on Harry's magic tube amp modifications and exotic specialty designs.)

"It's hard to believe but the **SOVTEK 5881's** can actually make a neutral sounding tube amp have that good old vintage sound." **MONTE PRICE, GREENLAKE MUSIC, SEATTLE**  
(Greenlake Music...leading Northwest vintage dealer)

"The **SOVTEK 5881's** have soul. I dig their luscious sound." **GERALD WEBER, KENDRICK AMPLIFIERS, PFLUGERVILLE, TEXAS**  
(Kendrick Tweed tube amp are renowned for their great "Southern" sound.)

**SOVTEK 5881/6L6WGC**....On sale at leading music dealers and service centers throughout the world.

Call Mike Matthews

Distributed by:  
**NEW SENSOR**  
Suite 526, 245 East 63rd Street  
New York City, NY 10021  
phone 212-980-6748 fax 212 753-7340  
800-633-5477

(All popular tube types EL34, 12AX7a, 6550a etc, and hard to find oddball tubes such as 6BK11, 12DW7, 7199 etc in stock. Brands include SOVTEK, GE, SIEMENS, EI, SYLVANIA/PHILIPS, MARSHALL etc.)

ting technique for the A chord throughout the excerpt.

Jimi's ingenious synthesis of the Curtis Mayfield rhythm guitar style with his own well-developed compositional abilities yielded unforgettable chord/melody moments in his repertoire. Exemplified by the chordal fluidity in such pieces as "The Wind Cries Mary," "Electric Ladyland" and "Bold As Love," his is an attractive, highly ornamental stylistic approach which is a composite of *homophony* (single notes), *polyphony* (two or more notes sounded simultaneously) and ad-lib-filling melody.

Like a harmonic kaleidoscope, Jimi's chord solos were everchanging—constantly presenting new aspects of texture, nuance, phrasing and articulation within a given progression. "Little Wing" is a brilliant case in point. Cited as a "standard"—covered by everyone from Clapton (*Layla And Other Assorted Lovesongs*) and Steve Lukather (*Los Lobos*) to Sting, Stevie Ray Vaugh-

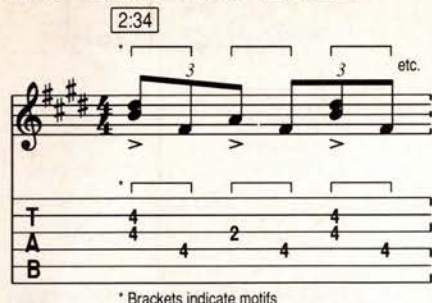
an and Xavier (in classical nylon-string form)—it contains some of Jimi's most exquisite r&b-derived chord/melody elaborations ever. Delivered with that singular Hendrix clean-Strat tone ("out-of-phase" pickup configuration), the unaccompanied intro to "Little Wing" (Fig. 3) is absolutely classic and eternal. Throughout the passage, Jimi incorporates a variety of *non-chord tones* (tones not part of the basic prevailing triad) as a byproduct of melody embellishment and voiceleading.

Often, these tones tend to create a simple, yet flowing, counterpoint to the very specific bassline of the chord progression, especially in bars 2 (0:07), 4 (0:13) and 6 (0:20). Suspended 2nds, 4ths and added 6th and 7th tones extend the primary chord voicings into some fairly exotic harmonic territory, forming 9ths, 11ths and 13ths and imparting an impressionistic vagueness to the introduction which is not only aurally pleasing, but colorful and dramatic. His use of *quintal harmony*

**FIG. 5 "Spanish Castle Magic" : Outro Solo**



FIG. 6 "Up From The Skies" : Outro Solo



\* Brackets indicate motifs

(chords built in 5ths) at 0:23 adds to the impressionistic quality of the music. These Hendrix trademarks are also found in the intro and outro sections of "Castles Made Of Sand" (another gorgeous chord-melody offering on *Axis*).

Figure 4, from the verse section of "Ain't No Tellin'," is a definitive Hendrix rhythm part. The 7#9 chord has been closely associated with Jimi since "Purple Haze" and has appeared in a number of tunes including "Crosstown Traffic," "Come On," "Midnight" and "Little Miss Lover." The tight, nuclear core riff contained in the repeated one-bar verse figure (the first six bars) is typical of the sort of driving, infectious funk vamps Jimi brought to the hard rock genre. It provides a beautiful contrast to the accented triplet ensemble jabs (0:13) which set up a jolting momentary waltz feel and a climbing chromatic line (B-B#-C#) which functions as a cadence to C#7#9. On top of this part, Jimi overdubbed a second guitar track that alternately reinforces the vocal melody, rhythm guitar (Gtr.1) and bass line—a testament to his thoughtful arranging skills.

The blues was in Jimi's blood. As the single strongest influence of his development as a performer, soloist, composer and lyricist, it ran like a unifying thread through his entire output. Nowhere is this more evident than in his improvised solos. Not content to merely quote or paraphrase the masters he admired (T-Bone Walker, B.B. King, Otis Rush, Albert King, etc.), he carried the art of blues guitar to new, unprecedented heights—melding it with hard rock and psychedelic elements and, in the process, laying down the foundation for much of what is still heard in electric guitar soloing today.

Figure 5, a closing phrase from "Spanish Castle Magic" (2:39 - 2:51), is exemplary. Here, Jimi seems to extract the essence of T-Bone Walker and Otis Rush (in the rolling, repeated riffs at 2:39 and the unison bend motifs at 2:43) and blends it with some exaggerated, wide string-bending (one-and-a-half and two-step bends, respectively) à la Albert King at 2:48, and general wild abandon reminiscent of Buddy Guy. Hendrix spikes the mixture with heavy distort-

FIG. 7 "Up From The Skies" : Outro Solo



tion and a driving hard rock attitude all his own. The basic pitches are all derived from the C# minor pentatonic scale (C#-E-F#-G#-B), with the addition of the "flat 5" blue note (G natural) which is reached via the one-and-a-half-step bend at 2:48. Characteristically, most of the phrase lays in the classic "blues-box" position at the 9th fret.

Figure 6, from the outro solo of "Up From The Skies," demonstrates Jimi's dramatic use of *rhythmic hemiola* (the practice of repeatedly grouping notes "against the grain" of the prevailing subdivision to imply a phony pulse or outline a completely different subdivision). He achieves this effect by repeatedly playing a two-note rhythmic motif (indicated within the brackets) within a steady triplet pattern, accenting every third note instead of every fourth note. This creates a staggered quarter-note triplet feel.

Considering the repeating four-note thematic motif itself, the rhythm factor takes on greater significance on a larger scale (see Fig. 7). Through its repetitions (indicated once again by brackets), it generates a longer, even more dramatic hemiola pattern (half-note triplets!) over the span of four beats. This passage reveals the depth of Jimi's innate rhythmic ingenuity and emphasizes the importance of rhythm in every aspect of his music. Period.

Jimi colors the solo with the wah-wah pedal, rocking it in time with the beat to keep the underlying pulse moving and using its intrinsic tone-shaping benefits to add timbral punch to specific phrases. He accentuates the hemiola effect by opening and closing the pedal to boost the treble on the B-D# diads (those little two-note chords) from 2:34 to 2:37 (see Fig.8). A couple of coy nods to B.B. King are heard at 2:40 and at 2:43. The example further serves to illustrate Jimi's use of various scales and arpeggios over a repeated two-chord vamp. He draws from the F# minor pentatonic scale (F#-A-B-C#-E) for the bulk of the melodies, while outlining a B7 arpeggio during the hemiola riff (2:34). At 2:43 he uses notes from both the B major pentatonic (B-C#-D#-F#-G#) and F# minor pentatonic scales, suggesting a B Mixolydian

ADRIAN  
DAVISON



**THE WORLD'S FASTEST\*** and most innovative bassist brings you the wildest **INSTRUCTIONAL VIDEO**.  
(\*runs often exceeding 31notes/second)

"This showcase of two-handed tapping virtuosity introduces bassist Adrian Davison."

*Guitar World* Nov. 90

"...is a musical and acrobatic feat that has to be heard to be believed." *Guitar* July 90

### INSTRUCTIONAL VIDEO

**\$49.99** (add \$6 postage/handling)

Cat. # PM9101

Also available, is Adrian's debut recording "**BASS SYMPHONY**" (on cassette \$10.99 or CD \$19.99)

Cat. # PM9001 add \$2.50 p/h

**TO ORDER:** Send check/money order to: Prodigy Music, P.O. Box 572, Station R Toronto, Ontario, Canada M4G 4E1

**THE VIDEO**  
*Prodigy*  
music

Photo: Marko Shark  
Management: (416) 778-7954



Finally, Someone Has Found A Way To Teach

## The Secrets Of The Great Guitar Players

(Some of the best don't even know how they do it!)

Rockmaster Productions has spent years researching the techniques of such great guitar players as Eddie Van Halen, Paul Gilbert, Yngwie Malmsteen, Steve Vai, Randy Rhoads, George Lynch, Angus Young, and more. We've found that they all have certain techniques in common that give them the ability to play so well.

Now there's a system that can actually teach you the secrets, tricks, and techniques that you need to know to become the next rock legend. Now Rockmaster Productions offers our most complete home-study system ever because we've added a super advanced course to those who've already mastered the material covered in our basic course.

**First, let us tell you about our amazing basic "Rock Guitar Methods and Techniques" course.**

The easy-to-follow workbook and cassette tape guide you step-by-step as you learn...

- What equipment you need to give you that great rock sound.
- All the chords you need to know to play just about any of today's complex rock rhythms.
- Lead techniques like speed picking, hammer, pulls, harmonics, rolls, etc.
- Guitar licks used by the best players.
- How to get strange sounds from your guitar: elephant, horses, violins, two-handed licks, etc.
- Rock guitar theory to help you really understand why what you play sounds good. (You DON'T need to learn to read music!)
- Over a dozen different scales and how to use them to play the best leads and fills.

Whether you want to play popular rock music or drift off into your own totally wiggled-out style, this course offers you everything you need to know to make it happen.

For those of you who believe you've already mastered the material offered in our basic course (or if you're one of the many who've already ordered it), we now offer a super advanced course.

**The NEW Super Advanced Course Includes...**

- How to play like speed masters Paul Gilbert and Yngwie Malmsteen: speed picking explained in detail, alternate picking, triplets, synchronized speed picking, three-note-per-string scales, and licks featuring speed picking.
- Some more interesting scales not covered in the "Rock Guitar Methods and Techniques" report.
- How to play arpeggios: sweep picking, arpeggios with taps, and arpeggios with tap/slide combinations.
- Licks featuring string skipping.
- Licks featuring pivoting notes.
- Some new tricks not covered in the "Rock Guitar Methods and Techniques" report: bee swarm, pick tapping, etc.
- Some more rock chords to make your rhythms sound more interesting.
- Chord theory and how to use it.

Our first, basic "Rock Guitar Methods and Techniques" has gotten an incredible reception. Thankful letters come almost daily. A lot of people are becoming great guitar players with the help of this valuable information. **Now, our advanced course will turn you into a mad man!** It's for the guitarist who isn't satisfied with just being a legend. It's for the lunatics among you who want to turn the world upside down! And the cassettes included with report also feature not only easy-to-follow explanations and demonstrations but also chord progressions so you're able to apply what you learn to actual musical situations.

**90 Day Unconditional GUARANTEE**

Whichever system you choose, we at Rockmaster Productions are so confident that you will get all the tools, information, and techniques you need to become a great rock guitarist, that you have a full 90 days to return the course if not 100% satisfied. We'll refund your money, no questions asked, no hard feelings.

Send \$19.95 (plus \$3 shipping and handling) for our basic "Rock Guitar Methods and Techniques" OR

\$29.95 (plus \$3 shipping and handling) for our super advanced system OR

**\$39.95 (plus \$5 shipping and handling) for both courses (a savings of over \$10.00!) to:**

Rockmaster Productions, 1135 Parallel St., Dept. S5, Fenton, MI 48430

\*Make checks or money orders payable to "Rockmaster Productions".

\*C.O.D. orders accepted for an additional fee of \$2.50. To order by phone or ask any questions call (313) 750-0121.



Call Toll-Free

Operator for

Toll-Free Number

P.O. BOX 683

CLIFTON, N.J.

07012

(201) 773-2565

Fax: 201-773-3077

Serving  
Musicians Worldwide

**PRICES TOO LOW  
TO PRINT!!**

**Call For Monthly Specials**

**AUTHORIZED DEALER OF:**

Furman	Ashly	Soundtech
Washburn	Morley	Shure
Dunlop	Rickenbacker	DoD
Nady	Hohner	Digitech
Steinberger	Audio Logic	Sennheiser
Fernandes	Bose	Rockman
AKG	Calzone	Audio Technica
Rocktron	Gorilla	BOSS
ADA	Ampeg	Jackson
Ibanez	Quantum	Randall
Numark	Ross	Seymour Duncan

**\* PLUS MUCH MORE!! \***



**THIS SUMMER NATIONAL GUITAR SUMMER WORKSHOP  
STUDENTS WILL STUDY WITH:**

John Abercrombie,  
Adrian Belew, Pierre Bensusan,  
Nuno Bettencourt,  
Clarence "Gatemouth" Brown, Emmett Chapman,  
Randy Coven, Michael Lee Firkins,  
Frank Gambale,  
Ted Greene, Steve Khan,  
Richie Kotzen, John Knowles,  
Michael Manning, Mike Marshall, Don Mock,  
Blues Saraceno, David Starobin, Ralph Towner,  
Benjamin Verdery, and more to come in our next ad.

Major in: **Rock, Metal, Jazz, Blues, Classical, Fingerstyle or Bass**

Special Seminars in: **Blues, Classical, Jazz, The Chapman Stick,  
Live Sound, The Music Business** and more

The NGSW offers 1, 2 and 3 week-long sessions from July 1 through Aug. 18

Campuses in Connecticut and California

**To receive your free brochure**

**THE NATIONAL GUITAR SUMMER WORKSHOP**

write: NGSW, PO Box 222, Dept. S, Lakeside, CT 06758  
or call: 1-800-234-NGSW

# TIME TO ROCK!

**AS A MUSICIAN  
IT'S IMPORTANT TO  
KEEP GOOD TIME.**

**THE TIME MACHINE**

478 Ninth Street, Brooklyn, NY 11215

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Available only thru  
THE TIME MACHINE.

Money back  
Guarantee.

Minute  
hand is  
a Guitar!

**\$24.95  
each**  
add \$2.00  
for Shipping  
& Handling





FIG. 8 "Up From The Skies" : Outro Solo

Shuffle Feel

2:29 N.C. (F#) (B) 2:31 straight 8ths (F#) 3 3 3 3

*f* w/wah-wah pedal full full full full

2:34 (B) (F#) 2:37 (B) full full

\* Rock wah-wah pedal in steady quarter note rhythm (all the way forward on each beat).

\* Depress wah-wah pedal forward (treble position) where indicated by asterisks, then gradually rock it all the way back. \*\* wah-wah: steady quarters.

(F#) 2:40 (B) (F#) 2:43

full 1/4 full full 3 1/4 1/4 1/2

B (F#) 2:47

(9) 9 7 9 7 10 2 10 (10) 7

flavor (B Mixolydian mode: B-C#-D#-E-F#-G#-A). The entire solo is made all the more attractive by virtue of Hendrix's clean-but-edgy Strat tone and unerring conviction of the swing feel.

In "Bold As Love," Jimi fashions a beautifully tuneful guitar solo which is the epitome of melodic blues improvising (Fig.9). Its very clear reliance on organizational techniques like *melodic and rhythmic sequence, imitation* (particularly in the question-and-answer arrangement of the phrase structure), *motivic development* and the acute sensitivity to the background chord progression (especially in responding to the F#m to G to A cadence) makes the solo sound almost composed. This aspect of Hendrix's playing—his ability to infuse a ballad or pop tune with a soulful, bluesy feel—was a model for countless guitarists who followed

(Ritchie Blackmore, Neil Schon and Steve Lukather come to mind).

His use of *modal mixture* is noteworthy. The A minor pentatonic (A-C-D-E-G) and A major pentatonic (A-B-C#-E-F#) modes are alternated freely throughout, guided only by Jimi's keen melodic sense. Check out the opening triplet sequence run (1:46). How many guitar players have borrowed this lick over the years? Jimmy Page ("How Many More Times") and Randy Rhoads ("Mr. Crowley") are obvious examples, but the list would be endless.

Jimi paid a great deal of attention to guitar color throughout *Axis*. Of particular interest is his use of the Octavia (an effects unit invented by Roger Mayer which produces a tone one octave above the guitar's pitch). It is featured prominently on "Little Wing" in conjunction with a Leslie (rotating

speaker) in the outro solo, and "Little Miss Lover" (with Fuzz Face fuzztone in the solo). The wah-wah pedal is used liberally during "Up From The Skies," as well as "Little Miss Lover" (intro and verse sections), while heavy echo delay drenches the guitar lines in the coda of "If 6 Were 9."

"One Rainy Wish" is a marvel of guitar orchestration combining an Octavia/Fuzz Face-processed primary melody with a clean Strat rhythm part in the intro and verses for a picturesque, watery result. Similarly, backwards guitar is paired with clean rhythm in "Castles Made Of Sand" (and assumes a solo voice later in the arrangement) and lurks ubiquitously in "You Got Me Floatin'" (intro, solo and out-chorus sections).

Free-form feedback (harmonic and microphonic) provides the exit theme music for the extraterrestrial visit of that "very peculiar looking gentleman, Mr. Paul Caruso," in "EXP." The chaotic splendor of Hendrix's electronic freak-out is subsequently processed with extreme studio phasing, flanging and panning trickery. A continuation of the "Third Stone From The Sun" sonic odyssey, its otherworldly randomness and alien timbres suggest nothing less than U.F.O. lift-off and departure and a clever segue into "Up From The Skies"—Jimi's first-person commen-



FIG. 9 "Bold As Love": Guitar Solo

1:46 N.C. (D) (G) (G#) (A) (E)

1:57 (F#m) (G) (A) hold bend (E) (F#m) (G)

2:10 (A) (E) (F#m) (G) (A) (E)

2:16 (F#m) hold bend (G) (A) hold bend (E) (F#m) (G)

2:22 (F#m) hold bend (G) (A) hold bend (E) (F#m) (G)

tary through a spaceman's eyes.

After *Axis*, Jimi could do no wrong. 1968's brazenly-titled *Smash Hits* proved to be no empty PR hyperbole, and with the self-produced double-album *Electric Ladyland*, he realized many of his most opulent musical aspirations. Featuring the epic suite of side C—commencing with “Rainy Day, Dream Away”—*Ladyland* was bristling with guest performers (“friends and passengers”) such as Steve Winwood, Buddy Miles, Dave Mason, Jack

Casady, Al Kooper and others, signalling the demise of the classic Jimi Hendrix Experience—Noel Redding/bass, Mitch Mitchell/drums and Jimi.

In 1969, Jimi played Woodstock and formed his Band of Gypsies with Billy Cox on bass and Buddy Miles on drums (1970's *Band Of Gypsies* captured one of their live concerts on tape). By 1970, he had reorganized again, replacing Miles with Mitch Mitchell.

Throughout his lifetime, Jimi jammed relentlessly—wherever, when-

ever he could—leaving behind an enormous body of work to be administered posthumously following his tragic death in September, 1970—a scant three years after the release of *Axis*. He lived fast, played with an incandescent intensity and gave much to the already-grateful world of music he loved. His spirit and influence continue to be pervasive. With every new offering by today's wizards, we appreciate how far ahead of his time he was and how timeless he is. ■



LEVIATHAN RECORDS

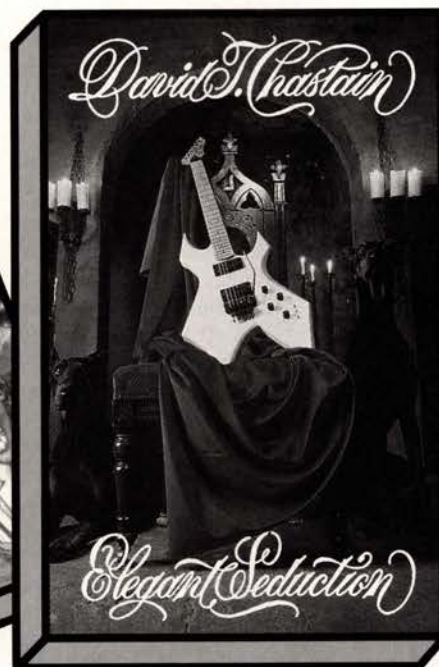
# THE 90'S MUSICIANS SERIES



## Michael Harris - Defense Mechanizms

An unparalleled instrumental debut! Michael's command of many different styles combined with great feel and technique will have listeners playing this tape over and over again. A remarkable work that is an essential buy for all modern guitar enthusiasts!

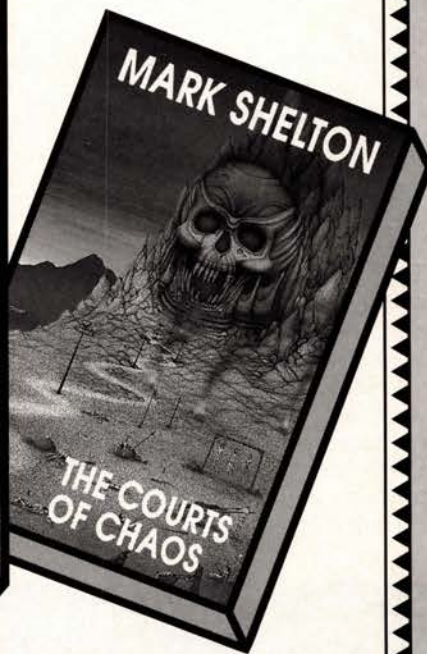
CASSETTE LC 912 CD-LD 912



## David T. Chastain - Elegant Seduction

Considered by many to be the most versatile and original guitarist out today, David's new instrumental work is his finest hour! An aggressive style encompassing Metal, Fusion, Jazz, Rock, Classical and others. This is a dazzling display of playing prowess. This highly acclaimed player has created a truly outstanding instrumental recording.

CASSETTE LC 911 CD-LD 911



## Mark Shelton - The Courts Of Chaos

Guitarist/Vocalist/Songwriter. Mark Shelton's solo debut features heavy guitar at it's best. Best described as classic epic metal with musical brilliance. This tape is a must for true heavy metalists!

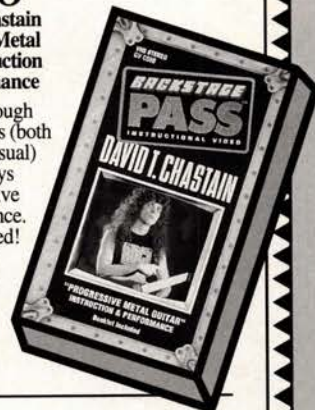
CASSETTE LC 913



## VIDEO

David T. Chastain  
Progressive Metal  
Guitar Instruction  
and Performance

David goes through numerous styles (both simple and unusual) and then displays them within a live band performance. Booklet included!

**\$39.95**



Cassettes are \$8.50 and CDs are \$13.00 (Ohio residents add 5.5% sales tax). For VISA and MASTERCARD orders call 1-800-755-2316.		CATALOG # _____
 		_____
Name _____	TOTAL _____	
Address _____		
State _____ ZIP _____		
No orders outside the USA and Canada.		MAIL TO: Leviathan Records P.O. Box 399227 Cincinnati, OH 45239

## ALSO AVAILABLE ON LEVIATHAN

CJSS (CHASTAIN, JINKENS, SKIMMERHORN AND SHARP) / WORLD GONE MAD cassette only LC 861 CJSS / PRAISE THE LOUD cassette only LC 862  
CANDLEMASS / EPICUS DOOMICUS METALLICUS cassette LC 882 CD - LD 882 DAVID T. CHASTAIN / INSTRUMENTAL VARIATIONS cassette LC 872  
CD - LD 872 MANILLA ROAD / OUT OF THE ABYSS cassette LC 883 CD - LD 883 CHASTAIN / THE SEVENTH OF NEVER cassette LC 871 SPIKE  
(David T. Chastain's first album) / THE PRICE OF PLEASURE cassette LC 914 CHASTAIN / THE VOICE OF THE CULT cassette LC 881 CD - LD 881



## OUT TO LUNCH

from page 18

much emphasis on rap and metal music and so forth.

**GMD:** Dino must really smoke if he can keep up with you!

**AD:** Yeah, he really smokes [laughs]. It's a very demanding instrument to play because it needs to breath. It needs a lot of air. Also included in the band are instrumentalists from Turkey, Puerto Rico and Venezuela. It's a very interesting mixture of sounds and it's very different from anything I've ever done. I think this record embodies my best playing to date.

I'm also finishing up a long overdue electric album which will probably come out at the end of the year. Other than that, I recently finished an instructional video for REH.

**GMD:** Let's look back a little bit. You joined Return To Forever when you were 19 years old. Who were you listening to before you joined?

**AD:** In my mid-teens I was making a transition from listening to rock groups like the Byrds to jazz players like Miles Davis and Kenny Burrell. I wanted to become a more interesting guitar player, so I had to listen to players who were more interesting [laughs].

**GMD:** What about, say, someone like Jimi Hendrix?

**AD:** There's a limit to Hendrix. I mean, like most of the metal players, there's a limit. It gets very, very boring playing over the harmonic structure of most rock music so, eventually, what do you do next? The next logical step is to get more into jazz harmony, unless you're happy being on one level.

**GMD:** What kind of bands were you playing in during your mid-teens?

**AD:** That was always difficult because I was raised on jazz. I liked rock 'n' roll, but because I had training very early on, I was always playing different scales and different chords and I could never figure out why I couldn't make that stuff work in a rock structure. I eventually realized that it was because most rock music is limited. Rock is mostly 1st and 3rd-finger riffs, and my way of playing scales within the energy of a rock context never worked until the '70s when I got the chance to play with Chick. Guys like John McLaughlin and Larry Coryell were making it happen. Then all of the sudden it became a big movement! There were a whole slew of people who wanted to hear something new and fusion was *definitely* new.

**GMD:** At what point in your teens did you feel you could really make a statement as a guitar player?

**AD:** When I was about 17 I played a gig with Barry Miles' group. It was really challenging and a good stepping-stone

towards my stint with Chick Corea and Return To Forever. I was forced to read a lot of charts and the band gave me a lot of room to burn. It was a tape of that performance that got me the gig with Chick. I knew I could cut the material in Return To Forever, even though I had to really stretch my limits at the time.

**GMD:** When you joined RTF, did you learn stuff from Chick?

**AD:** I learned a lot. You can't help but learn a lot when playing with musicians of that stature and intelligence. Being only 19, I was carrying around only a certain amount of road experience and musical group experience. I sort of looked to my elders for inspiration. But I did utilize all my time to practice. I didn't hang out. There was no such thing as hanging out.

I took the whole experience very seriously. I'd walked into a gig and have to read 12 charts for one set and each chart was about 10 pages long. How many opportunities do you have to go to school and become famous at the same time?

**GMD:** That must of been an exciting time.

**AD:** It was an overnight success. My first gig was at Carnegie Hall—and it was sold out! I had two whole days to rehearse the music. I walked into my

to page 143

DESIGNED BY EMG

# Select

The high impedance power plant

IN TODAY'S FINEST GUITARS

For complete information contact  
Kuffner International Inc.  
P.O. Box 141236  
S.I., NY 10314-0008  
Phone (718)  
981-9392

## REQUIRED READING FOR EVERY GUITAR PLAYER



Whether you simply want to understand how your guitar works, or to improve its performance, or to build one from the parts up.

"I consider this book to be the definitive guitar building book. It is a must for everybody from the home builder to the professional repair shop."

Larry Davis, W.D. Guitar Products



### RECOMMENDED BY LEADING GUITAR EXPERTS

Available at leading music stores, or mail \$19.95 plus \$2.00 postage, U.S. funds, to:


**GVM Publishing** 350 S. Grant, Columbus, OH 43215

**Need Guitar Parts?** Everything you need is in our 32 page catalog. Send \$2.00 to: **The Guitar Parts Catalog**, German Village Music, 350 S. Grant, Columbus, Ohio 43215 (614) 228-8467



## NOTHING FAZES A NEW YORKER...

UNLESS IT'S SOMETHING COMPLETELY OUT OF THE ORDINARY LIKE INVADING SPACE ZEBRAS OR TWO-TIME NEW YORK GUITAR CONTEST WINNER LARRY MITCHELL



For years, Larry and his 540R have been stunning even the most jaded New York audiences with dazzling techniques and dynamic musicality. For 1991, Larry is playing the new 540RLTD featuring the redesigned Low Profile Edge tremolo, neck position humbucker and shark's tooth inlay.

So if you think you've heard it all, listen to Larry Mitchell's debut album and brace yourself for the unexpected.

For a full color Ibanez catalog, please send \$5.00 (\$4.00 in Canada) to Ibanez, Dept. GWG4, P.O. Box 886, Bensalem, PA 19020 or P.O. Box 2009, Idaho Falls, ID 83403. In Canada: 2165-65th Avenue, Lachine, Quebec H8T2P1.

**Ibanez**



### Aerosmith - Pump

Matching songbook to the album complete with photos. 10 songs: Love In An Elevator • Janie's Got A Gun • The Other Side • and more.

00660134 \$12.95



### Black Sabbath - We Sold Our Soul For Rock 'N' Roll

Matching songbook to the double LP. 16 songs: Paranoid • Iron Man • The Wizard • N.I.B. • Sabbath, Bloody Sabbath • and more.

00660117 \$12.95



### The Best Of Eric Clapton

12 of his greatest, including: After Midnight • Cocaine • Forever Man • Lay Down Sally • White Room • and more.

00660094 \$12.95



### Jimi Hendrix - Are You Experienced?

11 songs from the album, including: Are You Experienced? • Foxey Lady • Hey, Joe • Purple Haze • and more.

00660097 \$12.95



# YOU DON'T HAVE TO BE A PRO TO PLAY LIKE ONE

**Exact licks and chords from your favorite albums, presented so that even a beginner can handle them. All books have notes and tablature!**



### Judas Priest - Metal Cuts

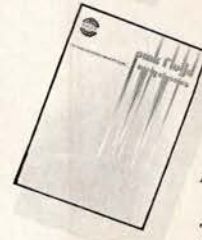
13 of their best, including: Heading Out To The Highway • Rock You All Around The World • You've Got Another Thing Comin' • and more.

00660095 \$12.95

### Pink Floyd - Early Classics

13 of their best: Astronomy Domine • Eclipse • Money • Time • Us And Them.

00660118 \$12.95



### The Best Of Police

13 of their best, including: Message In A Bottle • Roxanne • Every Breath You Take • Can't Stand Losing You • more.

00660206 \$12.95



### Rock Superstars

20 songs, including: Boys Are Back In Town • Foxey Lady • Layla • Livin' On A Prayer • Walk This Way • and more.

00660107 \$12.95



### The Best Of U2

10 of their best, including: Gloria • Sunday Bloody Sunday • New Year's Day • Pride (In The Name Of Love) • and more.

00660096 \$12.95



**To Order, Call:  
1-800-637-2852**

Mention Promotion GSM16

M-Th 9a.m.-8p.m. Fr 9a.m.-5p.m.

or write to:

**MUSIC DISPATCH**  
P.O. Box 13920 Milwaukee, WI 53213

### MONEY BACK GUARANTEE

We'll be happy to refund your purchase if you are not completely satisfied. Simply return the books to us within 30 days and we will send you a complete refund.

Please rush me the following books:

QTY	TITLE	ORDER #	PRICE
	COMPLETE GUITAR CATALOG	96501227	FREE!
		SUB-TOTAL	
		TAX	
		(WI residents add 5% sales tax, MN residents add 6% sales tax)	
		\$0.00-25.99 add \$3.50 ; 26.00-40.99 add \$4.50 \$41.00-60.99 add \$6.00 ; 61.00+ add \$9.00	
		SHIPPING & HANDLING	
		TOTALS	
CHECK/MONEY ORDER ENCLOSED (Make checks payable to Music Dispatch)			
CHARGE TO MY: <input type="checkbox"/> Visa <input type="checkbox"/> MC <input type="checkbox"/> Am. Exp. <input type="checkbox"/> Discover			
Account No		Exp. Date	
Cardholder's Signature			
Ship To: Name			
Address			
City		State	Zip

GSM16



GARY MOORE

# STILL GOT THE BLUES

Gary Moore's soulful string strangling is sure to give even the most uptight shredder "the bends"

This lamentful, melodic ballad is a great lesson in the fine art of *string bending*.

From beginning to end, Gary Moore masterfully demonstrates a wide variety of challenging bending licks that should keep your fingers sore for days. But before we dive into the transcription, let's warm up the ears and fingers with a bending exercise designed to help develop finger strength and pitch control (Fig.1).

FIG. 1



This exercise is essentially one long compound bend-and-release executed in quick half-step increments:

- 1) Press your 3rd finger down on the G string behind the 12th fret (between the 11th and 12th frets). For reinforcement, place your 2nd and 1st fingers on the same string, behind the 11th and 10 frets, respectively.
- 2) Pick the string hard.
- 3) Using all three fingers, push the string towards the top side of the fretboard to raise the note's pitch one half step (from G to G#). Hold that note.
- 4) Push the string a little harder to raise the note's pitch another half step (from G# to A).
- 5) Push it even further to raise the pitch up to A#.
- 6) Push the string even harder yet to raise the pitch up to B.
- 7) Now pick the string again.
- 8) Release the bend in half-step increments (B-Bb-A-Ab-G), pausing briefly on each note until the bend is fully

FIG. 2



## LESSON

released. If done properly, this should sound like you're playing

the first five notes of a chromatic scale up and down. To check your pitch accuracy, try playing the same five notes in ascending/descending order without bending (Fig.2). Compare the sound of this to the bending exercise.

All warmed up? Good. Now let's take a look at the song. One of the most basic, yet effective, techniques Gary employs throughout involves what I call the *silent release*. The idea is as follows:

- 1) Pick a fretted note.
- 2) Bend it.
- 3) Mute it with either your left or right hand.
- 4) Release the bend. If done correctly, you should hear the note bend upward only.

Gary uses the silent release throughout "Still Got The Blues," as in measure 2 (see next page). Notice how he holds the first bend, shakes it a little, then silently releases it before bending the same note again. When playing this lick, be sure to hold the first bend for the full duration indicated. The silent release should be immediately followed by the second bend, which is released audibly.

Another cool bending trick Moore uses involves bending a note with his first three fingers (*reinforced fingering*), then playing a higher note on the same string with his 4th finger. In measure 40 (Fig.3), Gary bends the D note (2nd string/15th fret) up a whole step to E. While holding the bend, he presses his pinky down on the same string behind the 16th fret to sound an F note. When attempting this maneuver, make sure you pick the string again, upon adding the pinky to ensure a proper balance of volume between each note.

An interesting variation of the previous technique occurs in measure 64, where Moore holds a bent note on the 2nd string while picking an unbent note on the 1st string. [For a full explanation of how to play this lick, see this month's

FIG. 3





## STILL GOT THE BLUES • Gary Moore

*Guitar 101 column.*]

When working on these bends, remember to be patient and strive to match the same degree of precision and finesse that Gary achieves.

—Chris Amelar

### BASS NOTES

Blues? This is a blues? Don't let all the chords or the song structure fool you—you don't have to have 12 bars of I-IV-V to have a blues. "Still Got The Blues" is based on a standard eight-bar verse progression with a four-bar chorus (if you played it faster it would sound like a bebop jazz tune!). Familiarize yourself with this and other common chord pro-

gressions and try transposing them to other keys as well. Doing so will insure that the next time you're at a gig or a jam session and have to "wing" a tune like this you won't go running through the streets in a cold-sweat panic.

Bassist Andy Pyle plays it straight down the pike. He may not be playing a lot of notes, but he is doing something ever more difficult—he's playing space, letting the notes ring out. This is another facet of musicianship that only improves with time and practice. Tape yourself playing this bass line with a metronome or drum machine and try to lock up with the click track. Doing so will help you get your timing and feel together. Eventually, you'll want to play ahead of and behind the beat at will, according to the style of music at hand. Good luck. Hope you still got the blues.

—Mike Duclos

From the Charisma recording **STILL GOT THE BLUES**

Words and Music by

## GARY MOORE

**Guitar Transcription by CHRIS AMELAR**

**A** Intro

Slow Blues Feel ♩. = 56

1 Gtr.1 (w/dist.)

N.C. Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E

14 15 17 17 17 15 (15) 13 15 15 (15) 13 (13) 10 12 13 13 (13) 12 10 12

1/2 1/2 full full full full

Gtr.2 (clean w/chorus)

let arpeggios ring throughout

0 2 1 1 2 2 1 1 2 0 0 0 0 2 1 1 2 2 3 1 3 2 1 0 0 1

**B** 1st Verse

Used to be so easy to give my heart away. But I found out the hard way, there's a

5 *Am* *Used to be so easy to give my heart away. But I found out the hard way, there's a*

(Gtr.1 out) *Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E7*

full (12)

Gtr.2 (synth chords arr. for gtr.)

0 2 2 1 2 2 0 0 3 2

1 1 0 0 1

2 2 2 2 3

3 3 3 2

3 3 2

3 2

Copyright © 1990 VIRGIN SONGS, INC. (BMI)

Copyright for the U.K. © 1990 10 MUSIC LTD.

Copyright for Germany © 10 MUSIC LTD/VIRGIN MUSIC PUBLISHERS GERMANY

**All Rights Reserved    International Copyright Secured**



price you have to pay. I found out that love was no friend of mine. But I should've known

9 Am Am/B Am/C Dm7 F/G Cmaj7 Fmaj7 Bm7 $\flat$ 5

time after time. **C** 1st Chorus So long, it was so long ago. But I've still got the blues for you.

13 E5 Am Em7 Am D9 F9 E7 $\sharp$ 9 Am N.C.

**D** 2nd Verse Used to be so easy to fall in love again. But I found out the hard way, it's a road that leads to pain.

18 Dm7 F/G Cmaj7 Fmaj7 Bm7 $\flat$ 5 E Am

Rhy. Fig.1 Gtr.2

I found that love was more than just a game. You're playin' to win, but you'll lose just the same.

22 Dm7 F/G Cmaj7 Fmaj7 Bm7 $\flat$ 5 E5

end Rhy. Fig.1



# STILL GOT THE BLUES • Gary Moore

## [E] 2nd Chorus

26 Am So long, it was so long ago. But I've still got the blues for

Em7 Am D9 F9 E7#9

Gtr.2

## [F] Bridge

you. So many years since I've seen your face.

29 Am Bm7 E9 (Am7) G/B Am/C

1/2 3 full 13 (13)10

But here in my heart there's an empty space you used to be.

32 Bm7 E9 Fmaj7 Em7 Dm7 Am N.C.

full full 13 (13) 14 15 17



# **G** 1st Guitar Solo

35 Dm7 Gtr. 1 w/Rhy. Fig. 1 F/G Cmaj7 Fmaj7 Bm7b 5 E Am Am/B Am/C

17 17 17 15 (15) 13 15 15 (15) 13 (13) 10 12 13 13 (13) 12 10 12 10 12 12 (12) 15 17

39 Dm7 F/G Cmaj7 Fmaj7 Bm7b 5

17 15 15 (15) 12 13 15 15 16 15 15 13 (13) 10 12 13 13 (13) 10 13 13 10 13 10

8 va E5

42

20 20 17 20 17 17 19 17 19 19 17 19 17 17 19 17 19 19 19 19 19

## **H** 3rd Chorus

43 Am Gtr. 1 So long, it was so long ago. But I've still got the blues for

Em7 Am D9 F9 E7#9

17 17 17 15 (15) 12 13 15 15 16 15 15 13 (13) 10 12 13 13 (13) 10 13 13 10 13 10



# STILL GOT THE BLUES • Gary Moore

you. Am      Though the days come and go, Em7      there is one thing I know. Am      D9

46

8 8 8 8 8  
7 7 7 7 7  
9 9 9 9 9  
7 7 7 7 7  
0 0 0 0 0

I've still got the blues for you. I 2nd Guitar Solo

49

F9      E7#9      Dm7      F/G

(clean)      full      (w/dist.)      1/2      1/2

14 15 17 17 17 15 (15) 12 13 15

A.H. (bva)      Rhy. Fig.2

let ring      A.H.

8 8 (20) 7(19) 6(18)  
7 7 7 7  
0 0 0 0

0 2 1 1 2 2 1 1 2

52

Cmaj7      Fmaj7      Bm7b5      E      Am      Am/B      Am/C

full      full      full      full      1/2      full      full

13 15 (15) 13 (13) 10 12 13 13 (13) 12 10 12 12 13 15 (15) 15 17

x x x

end Rhy. Fig.2

0 0 0 0 2 1 0 1 2 2 3 3 2 1 0 0 1 0 2 2 2 2 3 2 2 2

3 2 2 2 2 2 2 2 2 2 2 2



55

Dr7 F/G Cmaj7 Fmaj7 Bm7b5 E

Gtr.1 w/Rhy. Fig.2 (6 times)

hold bend

1/2 full full full full full

17 (17) 15 (15) 13 15 13 16 13 15 13 (13) 10 12 13 13 13 (13) 12 10 12

Am Dm7 F/G Cmaj7 Fmaj7

58

full full full full full 1/2 1/2 1/2 full full 5 1/2

10 12 10 10 12 10 10 12 10 10 12 10 10 12 10 13 12 12 (12) 12 12 15 15 15 (15) 13 15 13 15 10 13

\* switch to bridge pickup

63

Dm7 F/G Cmaj7 Fmaj7

let ring

full

let ring full full full

5 5 8 12 10 12 10 12 12 10 13 10 12 10 12 10 12 10 13 15 15 15 (15) 13

Bm7♭5 E Am

65

8va.....

full 15 (15) 13 full 10 10 12 10 13 10 12 10 10 13 13 12 10 9 12 10 9

10 9 7 9 7 10 9 7 19

full 20 17 19 full 17 19 (19) 17



67 **Dm7** **F/G** **Cmaj7** **Fmaj7**

69 **Bm7b5** **E** **Am**

71 **Dm7** **F/G** **Cmaj7** **Fmaj7**

73 **Bm7b5** **E** **Am**

75 **Dm7** **F/G** **Cmaj7** **Fmaj7** **Bm7b5** **E**



Am

w/Rhy. Fig.2 (1st 2 meas. only)

Dm7 F/G Cmaj7 Fmaj7

78

full 1/2 full full

10 9 12 13 (13) (13) X 14 15 17 17 15 12 13 15 15 15 (15) 13 15 13 (13) 10 12 13

\* switch to neck pickup

Bm7b5

Free Time

N.C. (E)

Am

81

ritard full grad. release full

13 (13) (13) 12 9 9 8 5 8 5 8 5 8 5 7 5 7 5 7 7

Gtr.1

Gtr.2

ritard

2 3 1 3 2 2 0

0 1 2 2 0

83

gradually slower

5 7 5 8 5 8 5 8 7 5 7 7 5 7 5 4 7 5 7 5 3 2 5





From the Charisma recording STILL GOT THE BLUES  
**STILL GOT THE BLUES**

Words and Music by  
 GARY MOORE

Bass Transcription by Mike DuClos

**A** Intro

Slow Blues Feel ♩ = 56

1 Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E Am

**B** 1st Verse

Used to be so easy...

6 Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E7 Am Am/B Am/C

10 Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E5

**C** 1st Chorus

So long, it was...

14 Am Em7 Am D9 F9 E7♯9 Am N.C.

**D** 2nd Verse

Used to be so easy...

18 Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E Am

22 Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E



**E** 2nd Chorus  
So long, it was...

26 Am Em7 Am D9 F9 E7#9 Am

**F** Bridge  
So many years...

30 Bm7 E9 Am G/B Am/C Bm7 E9 Fmaj7 Em7 Dm7 Am

**G** Guitar Solo

35 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am Am/B Am/C

39 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E5

**H** 3rd Chorus  
So long, it was...

43 Am Em7 Am D9 F9 E7#9 Am E5

47 Am Em7 Am D9 F9 E7#9

**I** 2nd Guitar Solo

51 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am Am/B Am/C



# STILL GOT THE BLUES • Gary Moore

55 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

Fretboard diagram for measure 55: 5 5 3 | 3 X 1 3 2 | 2 2 2 3 | 5 X 7 3 5 5 3 7

59 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am Am/B Am/C

Fretboard diagram for measure 59: 5 3 | 3 1 3 2 | 2 2 2 3 | 5 2 3 5 3 7

63 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

Fretboard diagram for measure 63: 5 3 | 3 X 1 3 2 | 2 2 2 3 | 5 7 8 5 5 3 7

67 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

Fretboard diagram for measure 67: 5 (5) 3 | 3 1 3 2 | 2 2 2 2 3 | 5 2 3 5 3 7

71 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

Fretboard diagram for measure 71: 5 3 | 3 1 3 2 | 2 2 2 3 | 5 5 5 7 8 5 5 8 7

75 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

Fretboard diagram for measure 75: 5 3 | 3 1 3 2 | 2 2 2 3 | 5 2 3 5 3 7

79 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 N.C. Free Time Am (on cue)

Fretboard diagram for measure 79: 5 3 | 3 1 3 2 | 2 0 5





DAVID LEE ROTH

# IT'S SHOWTIME

**Diamond Dave's mighty axeman gives the lowdown on how to tackle this insanely swinging rocker**

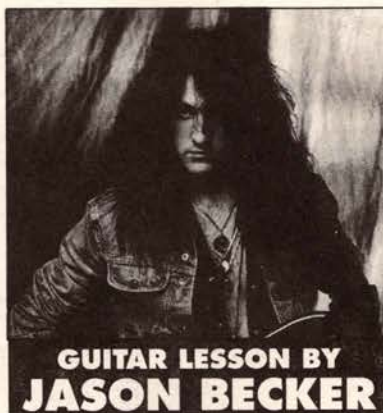
It's weird for me to analyze my own solos. I usually don't think about *how* I play things—I just play what comes into my head. Overall, I'd say the most important thing is to keep the feel swinging. It's easy to unintentionally play it too straight.

If you come across a lick that seems impossible to pick, chances are it's because I used *hybrid picking* (pick and fingers). When playing the fast stuff, try not to sound too mechanical. Experiment with your right hand. Pick some notes hard and some soft.

Everyone says to start out slow. I guess that's alright when you're learning the notes, but once you get them under your fingers, try playing them *too* fast, even if it sounds sloppy. This will make everything seem easier when you play them at the right tempo.

Here are a few specific tips:

- \* Meas. 72-87: I use my pick and right-hand middle finger for this section. The trick is to stay in the groove and keep it swinging (not an easy task at this tempo!). Another "trick" is to make it sound relaxed and smooth (I'm not even sure I did that).
- \* Meas. 88-90: This lick also involves using the pick and



Ross Pelton

middle finger. Really concentrate on the doublestops—make them abrupt and funky.

- \* Meas. 91-95: Pick only the notes you have to (such as when you switch strings). Most of them are either pulled or hammered. The ones you do pick, however, pick *hard*. Doing so puts cool accents in weird places.

\* Meas. 96-101: Swing the shit out of this lick! Over-swing it! For example, the C note in measure 96 (G string/5th fret) should be quickly pulled off to the B note (4th fret). The C is on the upbeat and is practically a ghost note.

- \* Meas. 102-103: This lick is too hard at this tempo. I think I just got lucky that day. When it comes to this part of the tune, just slow down the tempo (unless your initials are P.G.).

- \* Meas. 104-107: More fast picking, wee! Feel how each note touches your soul (chortle).

- \* Meas. 108-111: Pentatonic arpeggios—you're only playing five notes (feels like more, huh?). Again, just pick what you have to. For the rest, it's pull and HAMMER TIME! No need for undue stress.

From the Warner Bros. recording A LITTLE AIN'T ENOUGH

## IT'S SHOWTIME

Words and Music by

DAVID LEE ROTH and JASON BECKER

Guitar Transcription by Dave Whitehill

Also available in the Warner Bros. Publications folio A Little Ain't Enough

**A** Intro Manic Shuffle ♩=256

© 1991 DIAMOND DAVE MUSIC and JASON BECKER MUSIC

All rights administered by WB MUSIC CORP.

Alle Rechte für D bei NEUE WELT MUSIKVERLAG GMBH, München

All Rights Reserved Used by Permission



# IT'S SHOWTIME • David Lee Roth

9

A5 N.C. (A7) (C) (D) (A7)

13

A5 N.C. (A7) 1. (C) (D5) (A7)

## B 1st and 2nd Verses

1. Lites, camera, action. There's a
2. Produce me, daddy, talkin'

17

(C) D5 D#5 E5 N.C. (E5)

let ring

star upon your door.  
eight to the bar.

Have your machine call my machine. We'll do  
Big, bigger, biggest. With the rite

21

E5 D5 N.C. E5 Eb5 D5

lunch on the cutting room floor.  
lighting, you'll go far.

We're over budget, ninety -  
Here today, gone late today. It's

25

N.C. (D5) A/C# B7(no 3rd) A/C# N.C. D5 D#5 E5 N.C. (E5)

let ring



eight percent not there.  
club dates in the sticks.

And when the back door hits you where the good Lord split you. But  
It was beautiful, babe, don't never shave. No

29 E5 D5 N.C. E5 Eb5 D5

[C] 1st and 2nd Bridges

honey, who does your hair?  
prob, we'll fix it in the mix.

Just leave your name and number Why's he  
in the

33 N.C. (D5) A/C# B7(no 3rd) A/C# N.C. B5 D5 C#5 N.C. (C#m7)

do it? Whoa, — yeah, I guess it's true. —  
dumpster when you're through, oh, yeah!

And the  
Don't call

37 C#5 N.C. (F#m7)

flavor of the month is you. —  
us, we won't call you.

Practice, practice, practice just to  
Oscar, Grammy, triple whammy.

41 F#5 N.C. (D7no3rd)

get to Carnegie.  
Cut, and that's the take

We'll need ten percent and that's off the top.  
I said, quit complainin', "where's my agent!" Don't you

45 D5 C#5 C5 B5 N.C. (B7no3rd) B5 N.C. (B7no3rd)





# IT'S SHOWTIME • David Lee Roth

Gross, not net to me.)  
know how much I make?}

Get it on, \_\_\_\_\_

**D** 1st and 2nd Choruses

49 E5 D5 E5 N.C. (A7) A5 N.C. (A7)

honey, (baby) 'cause it's showtime.

53 (C) (D) (A7)

Just play the

56 A5 N.C. (A7) Play Fill 1 2nd time (C) (D) (A7)

song, \_\_\_\_\_ baby, 'cause it's

59 A5 N.C. (A7) Play fill 1 2nd time (C) (D) (A7)

Fill 1.



showtime.

63

1.

A5 N.C. (A7) (C) D5 D#5 E5

2.

67

Okay, okay, this is it! Hit it!

(C) D5 C D5 C D5

dive w/bar dive

**E** Guitar Solo

72

N.C. (E7)

8 va

w/bar

w/bar

76

D5 N.C. (E7)

80

8 va

w/bar

w/bar



84

88

(F#7)

92

96

100



104 N.C.  
(Am7)

8 va

8 va

w/bar

w/bar

10

12 15 14 13 12 15 12 15 12 13 14 12 14 17 15 16 15 17 14 17 15 16 17 15 16 15 17 15 17 14 17 14 14

108

15 10 13 14 12 14 12 13 10 17 12 15 17 14 17 15 12 20 15 17 19 17 15 22 17 20 21 20 20 20 20

full

full

f

4

**F** 3rd Bridge

Leave your name and number in the dumpster when you're thru, oh,

112 N.C.  
(C#m7)

C#5 B5 (C#m7)

4 4 5 6 4 4 5 4 4 5 7 4 6 6 4 4 4 4 5 6 4 4 5 4 4 5 7 4 6 4 4

yeah! \_\_\_\_\_

Don't call us,

we'll call you.

It's

116 N.C.  
(F#m7)

D5

(4) 2 2 3 4 2 2 3 2 2 3 5 2 2 0 2 2 2 3 4 2 2 3 2 5

play it like they paid ya' and your photo goes on the car wash wall.

But,

120

D<sub>5</sub>

D5

D<sub>5</sub>

D5

D<sub>5</sub>

D5

C#5

C5

B5

(7) 7 5 7 7 5 7 7 7 5 7 7 5 7 (7) 7 5 7 7 5 7 7 6 5 4 4





# IT'S SHOWTIME • David Lee Roth

124 somehow it's all worth it when you hear that curtain call. It's

N.C. (B<sub>7</sub>) E5

(4) 4 2 4 2 4 2 9 9 8 7 (7) 12 12

showtime. Ah, N.C. (A7) A5 N.C. (A7)

**G** Out-chorus

0 0 3 0 2 0 3 4 0 0 2 5 0

132 baby, 'cause it's showtime. Ooh,

(C) (D) (A7)

7 0 5 0 4 0 2 0 3 2 5 5 4 7 0 0 3 0 2 0 3 4 0 0 5 7 4

136 yeah! Just play the song, A5 N.C. (A7)

5 4 7 4 4 7 5 4 5 7 4 7 5 4 7 5 3 0 0 0 3 0 3 4 0 0 2 5 0

140 baby, 'cause it's showtime. Ooh, N.C. (A7)

7 0 5 0 4 0 2 0 4 7 5 4 4 5 7 0 0 3 0 3 4 0 0 0 0 0



yeah! Let's get it on \_\_\_\_\_

144

A5 N.C. (A7)

full full full full

'cause it's showtime. Ooh, \_\_\_\_\_

148

(C) (D) (A7) A5 N.C. (A7)

yeah! Just play the song, \_\_\_\_\_

152

A G/A F#m N.C. (A7)

P.M. P.M.

baby, 'cause it's showtime.

156

(C) (D) (A7) A5 N.C. (A7)

P.M.

160

(C) D5 C D5 C D5

let ring



# IT'S SHOWTIME • David Lee Roth

164

8 va ..... 1

dive N.H. w/bar grad. release pull on bar

dive N.H. w/bar grad. release pull on bar +1/2 P.M. on ⑤

-6 -4 1/2 -3 1/2 -2 -1 2 5 7 0 5 0 4 0 2 0

168

Hit it!

A5 (drum fill) A13 w/bar N.C.

w/bar

5 3 0 0 3 14 12 12 11 12 5 7 9 7 9 7 5 0 7 5

173

3 3 3 3 3

dive w/bar

dive w/bar

0 5 0 7 5 0 7 5 7 0 7 5 5 4 7 5 7 4 5 4 7 5 0 7 4 5 4 7 5 0 7 4 0 -5

176

grad. return N.H. pull on bar dive

grad. return N.H. retard pull on bar dive

-1 -2 1/2 N.H. -1 1/2 +1

-1 1/2 -4 1/2 -2 1/2 +1

(0) 0 7 (7) (7) 14 (14) 14 (14) 12 (12) (0)

-5





From the Warner Bros. recording A LITTLE AIN'T ENOUGH

# IT'S SHOWTIME

Words and Music by  
DAVID LEE ROTH and JASON BECKER

Bass Transcription by Mike DuClos

Also available in the Warner Bros. Publications folio *A Little Ain't Enough*

## A Intro

Manic Shuffle ♩=256

1 N.C.

5 (5)

6

D5 N.C.

3 2 5 5 5 (5) 5 5 5 5 5 5 5 5

10 A5 N.C.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

14 A5 N.C.

1. 12.

D5 D#5 E5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

## B 1st Verse

Lites, camera, action...

19 N.C.

E5 D5 N.C. E5 Eb5 D5

(0) 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

23

N.C. E5

(5) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5



# IT'S SHOWTIME • David Lee Roth

27 N.C. E5 D5 N.C. E5 E♭5 D5

31 N.C. B5 D5 C#5



**C** 1st, 2nd and 3rd Bridges

1. How does he...
- (2.), 3. Leave your name...

35 N.C. C#5 N.C.

\* Corresponds to rehearsal letter **F** in guitar transcription.

39 F#5 N.C.

43 D5 C#5 C5 B5

*To Coda*  
(3rd time only)

47 N.C. B5 N.C. E5 D5 E5 N.C.



**D** 1st and 2nd Choruses

on...

51 A5 N.C.

55 A5 N.C. 1.

59 A5 N.C.

63 A5 N.C. D5 D#5 E5

**E** 2nd Verse

Produce me, daddy...

N.C.

E5

D5 N.C.

E5 Eb5

7

nds to rehearsal letter **B** in guitar transcription.

N.C.





[illegible]

79

N.C. B5 D5 C#5 2. Just

(5) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 5 4 5 5 2 5 4

[illegible]

88

A5 N.C. D5 C

(5) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

3 2 5 5 3 2 5 5 3 2 5 5 3 2 5 5

\* Corresponds to meas. 67 in guitar transcription.

D5 C D5 N.C.

\* Corresponds to rehearsal letter **E** in guitar transcript.

10

\* Guitar overdub arr. for bass.

\* N.H.

\* N.H.

\* Wiggle left-hand finger while sliding it towards the nut.




**E** 2nd Verse  
Produce me, daddy... N.C.  
D5 E5 E#5 D5 N.C.

Corresponds to rehearsal letter **B** in guitar transcription.

59 A5 N.C.

51 on...  
A5 N.C.



1st and 2nd Choruses



[illegible]



157 A5 N.C.

153

A5 N.C.

M.P.

X 7

149 A5 N.C.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a vocal line with lyrics written below it. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into four measures. The first measure contains the lyrics "The rose tree, the rose tree,". The second measure contains "The rose tree, the rose tree,". The third measure contains "The rose tree, the rose tree,". The fourth measure contains "The rose tree, the rose tree,". The piano accompaniment features a simple melody in the right hand and a bass line in the left hand.

145

141 A5 N.C.

Out-chorus 5

135 B♭ N.C. It's showtime. Ah...

⊕ Coda



131

*D.S. al Coda* 3. Just

127

123

119

115

111

107

The musical score consists of seven systems of staves, each representing a measure. The notation is complex, featuring many beamed notes and rests. The key signature is one sharp (F#). The score includes a 'D.S. al Coda' instruction and a '3. Just' marking. The measures are numbered 107, 111, 115, 119, 123, 127, and 131. The notation includes various musical symbols such as notes, rests, and dynamic markings.



161

A5 N.C.

[illegible]

166

The musical score for 'The Rose Tree' consists of two staves. The top staff is a bass line in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, with some measures containing 'x' marks. The bottom staff is a guitar line, also in G major and 2/4 time. It begins with a bass clef and a key signature of one sharp (F#). The guitar line is written in a simplified notation using numbers 1-5 to represent frets. The first measure is (5) 5 2 3 4 5, followed by a bar line. The second measure is 0 2 3 4 5, followed by a bar line. The third measure is 3 3 5 5 3 5 5, followed by a bar line. The fourth measure is 5 5 5 5 5 5 5, followed by a bar line.

170

A5      N.C.

D5

C

D5

C

D5

[illegible]

174

N.C.

174

7 5 7 0 5 0 4 0 7 0

179

A5

(drum fill)

A13

N.C.

179

(drum fill)

5 3 5 5 3 5 5 7 5

185

**A**

*ritard*

100

*L'Espresso*

ritard

(5)

5



# AEROSMITH

# TRAIN KEPT A ROLLIN'

## All aboard for a classic study in hammer-ons and pull-offs

Aerosmith's Joe Perry, creator of some of the nastiest licks of the '70s,

### LESSON

showcases his gutsy lead work in this cover of the rock classic "Train Kept A Rolling." Many of the "man in black's" licks are based on the E minor pentatonic scale (E-G-A-B-D), used in conjunction with *hammer-ons* and *pull-offs*. These techniques break up the stiff-sounding attack inherent in picking every note. They also enable him to create an almost infinite variety of phrases with just a handful of notes.

Let's start with the pull-off. A clear example of this maneuver can be found in bars 23 and 24 (Fig. 1). In guitar notation, pull-offs are indicated by *slurs*—those little curved lines that connect different notes. (The same symbol is also used in tablature to connect different numbers on the same line.)

To execute the first pull-off in Figure 1:

- 1) Press your 2nd finger down on the 2nd string behind the 14th fret (between the 13th and 14th frets).
- 2) Press your 1st finger down on the same string behind the 12th fret.
- 3) Pick the string. You should hear a C# note.
- 3) Upon picking, immediately pull your 2nd finger off the string, yanking your finger away from the center of the fretboard. This will help keep the string vibrating. If done correctly, you should hear a smooth change in pitch from C# to B.

Now that we've mastered the basic pull-off technique, let's try a more sophisticated variation—the *hammer-on/pull-off combination*. Measure 6 provides us with a simple (yet cool) example (Fig. 2). The combination involves the third, fourth and fifth notes. Here's how you play it:

- 1) Press your 1st finger down on the 3rd string behind the 12th fret.
- 2) Pick the string. You should hear a G note.
- 3) Hammer your 2nd finger down on the same string behind the 14th fret, then immediately pull it off. This should be a single, quick and delicate motion.

FIG. 1



Perry capitalizes on these techniques in bars 8 and 9, using combinations of hammer-ons, pull-offs and bends to create a blistering blues lick. These devices give him the agility he needs to execute a swinging triplet feel.

Hammer-ons and pull-offs offer you a great way to play fast without having superhuman picking technique. When played in rapid-fire combination, they can be your ticket to some major-league wailing. Figure 3 is an exercise to help you get a better feel for Perry's hammer-on/pull-off technique.

Remember to practice these licks slowly, at a tempo you can master, before speeding them up. You'll soon find hammer-ons and pull-offs becoming second nature.

—Alex Houton

### BASS NOTES

Truly one of rock 'n' roll's classics, "Train Kept A Rolling" has kept many garage bands going for hours and drove many parents nuts (just ask my mom and dad). It's also a great study in ensemble playing—get some friends together, lay it down and pump it out! Unsung hero Tom Hamilton keeps the low end anchored like nobody's business and shows a maturity and confidence in his playing that you should be willing to kill for (please, don't kill anybody!).

Like most early rock 'n' roll tunes, "Train" is based on the blues. This is apparent at the bridge (see rehearsal letter F) during the single-note ensemble riff—it's based on the E blues scale (E-G-A-Bb-B-D). This six-note scale is used in many styles of music—blues, rock, funk, jazz—so learn it in all keys and in every possible position or you'll miss the train.

One last thing—be aware of tempo changes, breaks and transitions in general. Part of being a pro means making adjustments quickly and smoothly. If you have trouble with this, don't fret—with practice and experience they'll become second nature.

—Mike DuClos

FIG. 2





8va .....

full

Words and Music by  
TINY BRADSHAW, LOIS MANN and HOWIE KAY  
Guitar Transcription by Alex Houton

### Free Time

[illegible]

## Mod. Rock ♩ = 102

mod. rock 2-102

G5 E5 G5 E5 G5 E5 G5 A5 E5 A5 E5 A5

5 8 va

Gtr.2 grad. bend

f let ring full full

15 15 14 (14) 12 15 12 15 14 12 14 12 (12) 17 15 17 15 17 (17) 15 17 15 17 17 17

Gtr.1

5 2 2 5 5 2 5 5 2 2 5 5 2 5 7 2 2 7 7 2 7 5 0 0 3 3 0 3 5 0 0 3 3 0 3 5 0 0 3 5 0 5

113







1.

**D** 1st and 2nd Choruses

train kept a rollin' all night long, train kept a rollin' all night long, train kept a rollin' all night long,

17 E5 G5 E5 G5 E5 G5 A5 E5 A5 E5 A5

train kept a rollin' all night long, with a heave and a ho, but I just couldn't tell her so, no, no,

20 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5

**E** 2nd Guitar Solo

no! G5 E5 G5 E5 G5 A5 E5 A5 E5 A5

23 8 va Gtr.3 (overdubbed)

Gtrs. 1 and 2 Rhy. Fig.1

2. Well, get a-

26 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5

(end Rhy. Fig.1)



# TRAIN KEPT A ROLLIN' • Aerosmith

12.

## [F] Bridge

no!

N.C.

29

Gtrs. 1 and 2

## [G] 2nd Guitar Solo

33

Gtr. 3

grad. release

grad. release

1/2

full

1/2

Gtrs. 1 and 2

36



39

8 var

9 12 9 (9) 12 14 12 12 15 full 12 12 12 15 full 15 1/2 12 15 12 15 12 15 14 12 14 12 14 14

0 0 0 2 3 0 0 0 2 0 2 1 0 3 0 0

[illegible][illegible]



# TRAIN KEPT A ROLLIN' • Aerosmith

48

A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5

hold bend

full

15 17 17 (17) 15 17 17 15 22 22 22 22 (22) 19 22 (22)

7 5 9 7 7 5 4 5 2 2 5 5 2 3 2 0

1/4

## H 1st Interlude Faster ♩=198

51

8

(drum roll)

8 va N.C.

Gtr. 2

let ring

full

15 12 14 (14)

grad. release

15 12 14 (14)

grad. release

(14) (14)

\* Recording segues from studio to stage. \* Volume swell

63

let ring

full

15 12 14 (14)

(14)

full

14 (14)

grad. release

(14) (14)

## I 3rd Verse

(vocals enter on repeat)

train, I met a dame. She was rather handsome, but kinda looked obscene, but she was

67

G5 E5 G5 E5 G5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Gtrs. 1 and 2

5 2 5 2 2 5 2 5 5 2 5 2 2 5 2 5 5 2 5 2 2 5 2 5 5 2 5 2 2

3 0 3 0 0 3 0 3 3 0 3 0 0 3 0 3 3 0 3 0 0 3 0 3 3 0 3 0 0



pretty, from New York City.

I'm walking down that old fair lane. I'm in heat,

71 A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

I'm in love,

but I just couldn't tell her so.

(1st time) 3. Yeah, on the  
(2nd time) I said

75 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

# 2nd Chorus

train kept a rollin'

all night long,

train kept a rollin'

all night long,

79 G5 E5 G5 E5 G5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

train kept a rollin'

all night long,

train kept a rollin'

all night long. With a

83 A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Rhy. Fill 1

Gtr. 2 G5 N.C.



## TRAIN KEPT A ROLLIN' • Aerosmith

heave, with a ho, but I just couldn't tell her. Yah-ga-ga-ga-ga-ga-ga-ga!

A5                      B5                  A5    G5    F#5       G5    E5   G5   E5                      G5   E5    G5                                      E5   G5   E5

87

[illegible]

**K** 3rd Guitar Solo

w/Rhy, Fig.2

G5      E5 G5 E5      G5 E5    G5      E5 G5 E5      G5      E5 G5 E5      G5 E5    G5      E5 G5    E5

91.

**91** Gtr.3 hold bend hold bend hold bend hold bend hold bend hold bend

Fret numbers:  
String 6: 15, 15, 15  
String 5: 14, 14, 14  
String 4: 15, 15, 15  
String 3: 14, 14, 14  
String 2: 15, 15, 15  
String 1: 14, 14, 14

A5	N.C. (E5)	A5	N.C. (E5)		A5	N.C. (E5)	A5		N.C. (E5)	A5	N.C. (E5)		G5	E5	G5	E5	G5	E5	G5		E5	G5	E5
----	--------------	----	--------------	--	----	--------------	----	--	--------------	----	--------------	--	----	----	----	----	----	----	----	--	----	----	----

95

[illegible]

4. Well, get a —

A5                      B5                      A5    G5    F#5       G5       E5   G5   E5       G5   E5    G5    E5 G5   E5

99



**L** 4th Verse

long, sweet little woman get along. On your way, get a -

103 G5 E5 G5 E5 G5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Gtrs. 1 and 2 w/Lead Fill 3

long, sweet little woman get along. On your way, I'm in

107 A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

heat, I'm in love, but I just couldn't tell her a lie.

111 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

**M** 2nd Interlude

115 E5

N.C.

Lead Fill 3

Gtr. 3



# TRAIN KEPT A ROLLIN' • Aerosmith

120

Gtr. 3

8 va

grad. bend

fdbk.

grad. bend full

1 1/2

pitch: F#

Gtrs. 1 and 2

(9) 9 7 9 (9) (9) (9)

0 2 3 0 2 3

124

grad. bend

grad. bend (full) 1 1/2

pitch: (F#) — G

(9) (9) (9)

0 2 3 0 2 3

128

G

grad. release

grad. release 1 1/2 full

pitch: (G) — F# — E

(9) (9) (9) (9)

0 2 3 3 3 3 3 3







# TRAIN KEPT A ROLLIN' • Aerosmith

151 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 5. Well — we made a E5 G5 E5

8va ..... hold bend.....

let ring.....

7 7 6 6 5 3 5 3 5 3 0 4 2 0 2 0 0 12 15 15 (15) 12 14 (14) 12 14

full full full

## 5th Verse

stop in Albuquerque she must of thought I was a real cool jerk, got on the

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

155 Gtrs. 1 and 2 w/Lead Fill 4

2 5 2 2 2 5 5 2 5 2 2 5 2 5 5 2 5 2 2 5 2 5 5 2 5 2 2

0 3 0 0 0 3 0 3 0 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

train and lookin' handsome looked so good, gee I couldn't let it go.

A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 G5 G#5 A5

159 w/Lead Fill 5

7 7

5 5 0 0 5 0 5 5 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Ooh, but I just couldn't tell a soul. I said

A6 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 E5 G5 E5

163 w/Rhy. Fill 1 2nd time

(7) 7 9 9 7 5 5 4 5 2 5 2 2 5 2 5 5 5 2 5 2 2 2 2 2 2 2 2

(5) 5 5 7 5 5 3 2 5 0 5 0 0 5 0 5 5 5 0 5 0 0 0 0 0 0 0 0

Lead Fill 4

E5

Gtr. 3 8va.....

P.M.....

T

A (14) 14 12 12

B 12 12

Lead Fill 5

G5

Gtr. 2

full

T

A 5 3

B (3)



**P** 3rd Chorus

train kept a rollin' all night long, train kept a rollin' all night long,  
 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

167 Gtr.3 w/Rhy. Fig.2

train kept a rollin' all night long, train kept a rollin' all night long. I'm in heat,  
 N.C. N.C. N.C. N.C. N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5  
 A5 (E5) A5 (E5) A5 (E5) A5 (E5) A5 (E5)

171

I'm in love, but I just couldn't tell her.  
 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5  
 w/Rhy. grad. bend Fill 3

175

**Q** Finale

Previous tempo ♩=198

Free Time

179

fbk. (8va) fdbk. full

pitch: G

E5 Gtrs. 1 and 2 Esus4

let ring

Rhy. Fill 3

Free Time

Gtr.1 G5 E5 G5

T  
A  
B



## TRAIN KEPT A ROLLIN' • Aerosmith

183 E

187 E5 E7#9 P.M. P.M. N.C. both girs. G5 A

### Free Time

[illegible]



From the Columbia recording GET YOUR WINGS  
**TRAIN KEPT A ROLLIN'**

Words and Music by  
 TINY BRADSHAW, LOIS MANN and HOWIE KAY  
 Bass Transcription by Mike DuClos

**A** Intro

Free Time

**B** 1st Guitar Solo

Mod. Rock ♩ = 102

1 4 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 E5 A5 E5 A5

3 0 0 3 3 0 3 3 0 0 3 3 0 3 5 0 0 5 5 0 5

**C** 1st and 2nd Verses

1. Well, on the train, met a dame...  
 long, sweet little woman...

8 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5

3 0 0 3 3 0 3 5 7 5 3 2 3 0 0 3 3 0 3 3 0 0 3 3 0 3

(1st time) I said  
 (2nd time) no, no,

12 E5 G5 E5 G5 A5 E5 A5 E5 A5 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5

3 0 0 3 3 0 3 5 0 0 5 5 0 5 3 0 0 3 3 0 3 5 7 5 3 2 3 0 0 3 3 0 3

1.

**D** 1st Chorus

train kept a rollin'...

17 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 E5 A5 E5 A5 G5 E5 G5 E5 G5

3 0 0 3 3 0 3 3 0 0 3 3 0 3 5 0 0 5 5 0 5 3 0 0 3 3 0 3

**E** 2nd Guitar Solo

21 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

5 7 5 3 2 3 0 0 3 3 0 3 3 0 0 3 3 0 3 3 0 0 3 3 0 3

2. Well, get a-

25 A5 E5 A5 E5 A5 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5

5 0 0 5 5 0 5 3 0 0 3 3 0 3 5 7 5 3 2 3 0 0 3 3 0 3



# TRAIN KEPT A ROLLIN' • Aerosmith

12.

## [F] Bridge

no!

29 N.C.

## [G] 2nd Guitar Solo

33

37

41

B5

C5 C#5 D5 D#5 E5 F5 F#5 G5

E5 G5 E5 G5

45

E5 G5 E5 G5 A5 E5 A5 E5 A5 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5

## [H] 1st Interlude

Faster ♩=198

49 G5

E5

G5

E5 G5

E5

(drum roll)

(add guitar)

\* Recording segues from studio to stage.



**I** 3rd Verse  
(vocals enter on repeat)

train, I met a dame...

67 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

71 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

75 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

(1st time) 3. Yeah, on the  
(2nd time) I said

**J** 2nd Chorus

train kept a rollin'...

79 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

83 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

87 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5



# TRAIN KEPT A ROLLIN' • Aerosmith

## K 3rd Guitar Solo

91 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

95 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

99 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

4. Well \_\_\_\_\_ get a--

## L 4th Verse

long sweet little woman...

103 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

107 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

111 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5



**M** 2nd Interlude

115 E5

N.C.

120

125

G

**N** 4th Guitar Solo

131 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

135 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

139 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5




# TRAIN KEPT A ROLLIN' • Aerosmith

143 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5



147 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5



151 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

5. Well \_\_\_\_\_ we made a



5th Verse  
stop in Albuquerque...

155 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5



159 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 G#5 A5



163 A6 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

I said





**P** 3rd Chorus  
train kept a rollin'...

167 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

171 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

175 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

**Q** Finale

Previous Tempo ♩ = 198

179 Free Time E5 Esus4 E E5 E

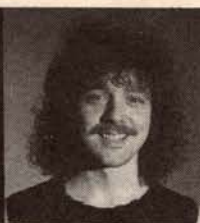
185 E7#9

190 N.C. G5 A Free Time E



# GUITAR 101

with JIMMY BROWN



## Oblique-La-Di, Oblique-La-Da Oblique Bends

**OBLIQUE BENDING** IS A TECHNIQUE whereby you play two notes on two different strings and bend one of them while holding the other stationary. (In traditional music theory, the term oblique refers to a type of voiceleading motion in which one note moves up or down while another remains stationary.) Let's look at a few cool-sounding examples of oblique bends from this month's transcriptions.

Figure 1 is from Ted Nugent's first solo in "Cat Scratch Fever" (meas. 51). The oblique bend begins on beat 2 and is executed as follows:

- 1) Press your left-hand 3rd finger down on the 2nd string behind the 15th fret (between the 14 and 15th frets).
- 2) To reinforce the ensuing bend, press your 2nd and 1st fingers down on the same string behind the 14th and 13th frets, respectively.
- 3) Press your 4th finger down on the 1st string behind the 15th fret.
- 3) Pick the 2nd string. You should hear a D note.
- 4) Using your first three fingers, quickly push the 2nd string in towards the middle of the fretboard to raise the fretted note's pitch from D up to E (whole-step bend).
- 5) Still holding the bend, pick the 1st string. You should now hear a G note in addition to the bent E note.
- 6) Pick the 2nd string again, then

quickly release the "push pressure" to lower the note's pitch back down to D.

Now that we've got the basic technique down, let's try something a little more challenging. Figure 2 is from the very beginning of "Train Kept A Rollin'," and involves the use of three strings:

- 1) Barre your 1st finger across the 1st and 2nd strings behind the 12th fret.
- 2) Press your 3rd finger down on the 3rd string behind the 14th fret.
- 3) Pick all three strings in a single downstroke. You should hear three notes; A, B and E.
- 4) Still holding all three notes, quickly push the 3rd string in towards the middle of the fretboard to raise its pitch from A up to B.
- 5) Release the "push pressure" to lower the note's pitch back down to A.
- 6) Quickly push the string in again to raise the pitch back up to B.
- 7) Hold all three notes. The two B's should sound as one. If you hear a fast pulsating sound, then you're either pushing the string too hard, or not hard enough. Use your ear to zero in on that B.
- 8) Release the push pressure, then loosen your grip on the strings to silence them.

Our final example (Fig. 3) is from Gary Moore's second solo in "Still Got The Blues" (meas. 64). This one should challenge even the most studious shredder!

- 1) Press your 3rd, 2nd and 1st fingers down on the 2nd string behind the 15th, 14th and 13th frets, respectively (reinforced fingering).

- 2) Pick the 2nd string. You should hear a D note.
- 3) Using all three fingers, quickly push the 2nd string in towards the middle of the fretboard to raise the note's pitch from D up to E.
- 4) Pick the 2nd string again. You should hear an E note.
- 5) Still holding the bend, press your 4th finger down on the 1st string behind the 15th fret.
- 6) Pick the 1st string. You should hear a G note in addition to the bent E note.
- 7) Silently release the 2nd-string bend while still holding the G note on the 1st string. This is the tricky part, since you'll have to loosen your grip on the 2nd string while maintaining it on the 1st string. [For more on the silent release, see this month's guitar lesson for "Still Got The Blues."]
- 8) Tighten your grip on the 2nd string, pick it once again, then immediately bend it up a whole step as before.
- 9) Still holding the G note on the 1st string, release the 2nd-string bend, lowering the note's pitch from E back down to D.
- 10) Simultaneously pull your 2nd and 3rd fingers off the 2nd string, leaving the 1st finger firmly pressed behind the 13th fret. [For more on pull-offs, see this month's guitar lesson for "Train Kept A Rollin'."]

### About the columnist...

Executive Editor Jimmy Brown is an experienced performer and teacher in the New York City area. He holds a Bachelor of Music degree and avidly stresses learning to read music to better one's playing.

FIG. 1

"Cat Scratch Fever": meas. 51

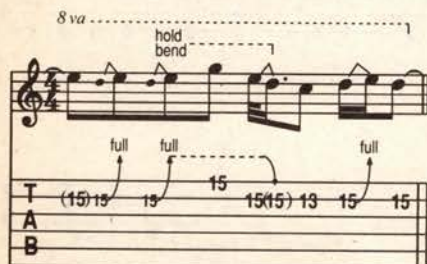


FIG. 2

"Train Kept A Rollin'": meas. 1  
Free Time



FIG. 3

"Still Got The Blues": meas. 64





# WORLD GUITAR

with MICHAEL FATH



## A Clean Sweep

### Sweeping Arpeggios

THIS MONTH I'D LIKE TO SHOW you a way to play three-octave arpeggios at mind-boggling speeds with minimal effort. How is this possible? By using a technique known as *sweep picking*. Sweep picking involves dragging or "raking" the pick across the strings in a single downstroke or upstroke. The key to making this technique work for you is to come up with one-note-per-string patterns that sound cool.

Because of their wide intervallic structure, arpeggios lend themselves to sweep picking. Figure 1 is a root-position three-octave C major arpeggio arranged for sweep picking. Here's how you play it:

- 1) Using a single downstroke, pick the first six notes.
- 2) Upon playing the high G note (1st

string, 3rd fret) reach up to the 8th fret with your pinky and pick the high C note with an upstroke.

- 3) Upon picking, pull your pinky off the string to sound the G note once again. [For more on pull-offs, see this month's guitar lesson for "Train Kept A Rollin'."]
- 4) Pick the next six notes using a single upstroke.

This movement may feel a bit awkward at first, so practice executing it slowly and evenly until it becomes one graceful motion. I've included left-hand fingerings beneath the tablature to assist you. Figure 2 shows the same basic pattern for a C minor arpeggio.

The hardest part about this technique is that, in order to get the notes to sound like a true arpeggio instead of a strummed chord, you have to mute each note immediately after you pick it by releasing your left-hand finger pressure. When using the same finger on

two or more adjacent strings, try rolling it across the strings as your pick sweeps over them. This will help keep the notes from "bleeding" into each other.

Once you feel comfortable with these two arpeggios, try inverting them in different positions (Figs. 3-6). Each arpeggio follows the same basic sequence of movements. The only difference between them is their left-hand fingerings.

Figure 7 is a longer, more challenging exercise designed to build sweeping fluency. The goal here is to connect the different arpeggios into a single seamless phrase. Upon mastering this etude, try creating your own sweep patterns and work on incorporating them into your own improvisations.

### About the columnist...

Michael Fath can be heard on his latest release, *Sonic Tapestries* [Important Records], or at numerous guitar clinics around the country.

FIG. 1 C Major Arpeggio: Root Position



FIG. 4 C Minor Arpeggio: 1st Inversion



FIG. 7 Sweep Arpeggios Combined



FIG. 2 C Minor Arpeggio: Root Position



FIG. 5 C Major Arpeggio: 2nd Inversion



FIG. 3 C Major Arpeggio: 1st Inversion



FIG. 6 C Minor Arpeggio: 2nd Inversion





**with MIKE DUCLOS**



IN ANY FIELD OR PROFESSION, A select few sit at the top. Those who have developed their skills to the point of rising above the rest break new ground. This most certainly applies to the world of music and, more specifically, rock bass. Today's great rock bassists listened to those who came before them, studied their styles and played their tunes in cover bands. This provided them a strong foundation from which to build upon. I'm talking about (slowly, with lots of reverb) **THE BIG FOUR:** Paul McCartney, John Paul Jones, John Entwistle and Billy Sheehan.

These players, among others, shaped the way contemporary rock 'n' roll bass is played. What separates them from the rest is how they play very aggressively while still functioning as a bass player; that is, "laying it down." All four were influenced by the rock 'n' roll groups of the '50s and the r&b sounds of the '60s. You can hear this in their playing. Bass legend James Jamerson was a great influence on all of them.

Just listen to "Ramble On" and "The Lemon Song" to hear John Paul Jones playing aggressively while never losing the bottom. His playing with Led Zeppelin was so melodic that the bass almost took on a lead role, but he could also crawl into the rut and rock out with straight-eighth notes. Figure 1 is in the style of J.P.J. and really shows his pivotal role as Led Zeppelin's bottom end.

Not enough can be said about Paul McCartney's style—it is the epitome of pop bass playing. He knows how to fill in the cracks, change direction and stay tight. McCartney's bass lines really outline the harmonic movement, yet they don't *sound* like arpeggios and scales. Figure 2 is a McCartney-esque line with a strong edge.

The Who's John Entwistle plays some of rock's most powerful and inventive bass lines. His right-hand, four-finger technique can rip through 16th-note flurries like an M-16 assault rifle. Figure 3 is something I think Entwistle would play. The Who's *Live At Leeds*, *Led Zeppelin II* and all the Beatles' albums are serious bass lessons in themselves.

I've included Billy Sheehan here because he absorbed so much from his influences and then took the art of rock

bass to another level. I've seen Billy play live in small clubs and have heard him play tunes by Humble Pie, Patti Smith and even Diana Ross and the Supremes. The guy is a walking encyclopedia of bass repertoire. We all know about Billy's extraordinary technique, but what many students overlook is his ability to just play bass. Figure 4 shows this facet of Billy's style.

The most important reason to study other players is to see how they go about solving problems; that is, how they approach certain sections of a song. What they *don't* play at any given moment is just as important as what they do play. I strongly recommend transcribing bass lines—it's an invaluable tool that helps every facet of your musicianship. You really get a chance to see what's happening in a song when you isolate the bass and the other instruments as well. Transcribing not

only helps your ear, technique, knowledge of theory and rhythm, it gives you valuable insight into the countless types of feels and grooves out there. When transcribing, concentrate on what the drummer is doing. After all, he's your musical soulmate. Finally, *never* get so caught up in some else's style that you become a clone. And one other thing—leave those Vanilla Ice records in the bins—they've been known to cause severe brain damage.

*Michael DuClos is a member of Chrysalis recording artists Brother. He holds a Bachelor of Music degree and is a faculty member of the National Guitar Summer Workshop.*

*Mike is currently conducting clinics around the country for Tube Works MosValve Amplification and LaBella Strings.*

"John Paul Jones" ♩=102

A musical score for the song "John Paul Jones" by The Pogues. The tempo is marked as ♩=102. The score is written for guitar and includes a guitar tablature line below the staff. The key signature has one sharp (F#), and the time signature is 4/4. The guitar part features a complex, fast-paced melody with many sixteenth and thirty-second notes. The tablature line shows fret numbers (0-9) and other symbols like 'x' and '9' for bends. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth or thirty-second notes. The overall style is characteristic of traditional Irish folk music adapted for a modern rock band.

"Paul McCartney" ♩=84

A musical score for a piece titled "Paul McCartney" with a tempo of ♩=84. The score is written for guitar and bass. The guitar part is on a single staff with a treble clef, and the bass part is on a single staff with a bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The guitar part features a complex melodic line with many sixteenth notes, while the bass part provides a steady, rhythmic accompaniment. The score is divided into three measures, with the first measure containing a guitar solo and the second and third measures containing a bass solo. The guitar solo is marked with a 'G' and the bass solo is marked with a 'B'. The tempo is indicated as ♩=84. The score is written for guitar and bass. The guitar part is on a single staff with a treble clef, and the bass part is on a single staff with a bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The guitar part features a complex melodic line with many sixteenth notes, while the bass part provides a steady, rhythmic accompaniment. The score is divided into three measures, with the first measure containing a guitar solo and the second and third measures containing a bass solo. The guitar solo is marked with a 'G' and the bass solo is marked with a 'B'. The tempo is indicated as ♩=84.

"John Entwistle" ♩ = 106

The musical score is for a piece titled "John Entwistle" with a tempo of 106 beats per minute. It is written in 4/4 time. The top staff is a bass line, starting with a D5 note and featuring a series of eighth and sixteenth notes, with some triplets indicated by a '3' and a bracket. The bottom staff is a fretboard diagram for a guitar, showing fingerings for the left hand (numbers 1-4) and right hand (numbers 1-10). The fretboard diagram includes various techniques like bends (indicated by a wavy line) and slurs. The piece ends with a double bar line.

"Billy Sheehan"  $\text{♩} = 126$   
N.C.  
(E5)

5 7 4 5 2 7 | 7 7 7 7 | 5 7 4 5 2 7 | 7 7 7 7 6 7



# BLUES POWER

with G.I.T.'s KEITH WYATT



## The Uptown Sound 9th, 11th, And 13th Chords

MOST PLAYERS TEND TO FIND A few comfortable chord shapes and work them to death. After all, the groove is the important thing, right? True, but one can stretch one's harmonic boundaries just a bit without losing one's grit. The "uptown sound" consists of blues changes that incorporate harmonic extensions—9ths, 13ths, and sometimes 11ths—into a foundation of steady, rhythmic riffs. Though you could probably skim through a chord encyclopedia and find all kinds of extended chords, they won't necessarily sound bluesy unless they're put together properly. Let's look at some uptown combinations of the I, IV, and V chords, then put them to work in a progression.

Chords based on 6th and 5th-string roots are familiar to most blues players. Extended chords used in this type of rhythm playing are based on the

same positions, but include the upper strings as well. In your typical guitar, bass and drum trio, the bass player supplies the chord roots while the guitarist adds rhythmic punch and harmonic color. Chords can then be voiced so that their top notes all remain within a couple of frets to provide smooth *voice leading*.

Let's use the "uptown" key of Bb for purposes of illustration. Figure 1 depicts, in box diagram format, a cool voicing for Bb9, the I chord. I learned this voicing from Freddie King's "Hideaway," but he got it from Robert Junior Lockwood. Notice that the root note (Bb) is voiced on *top* of the chord, not on the bottom (remember, the bass player is covering the root). This same *common tone* is kept on top for the IV and V chords (Figs. 2 and 3, respectively). The IV chord (Eb9) is a standard 9th voicing. The V chord (F9sus4) is pretty different for blues; you hear this chord in the piano part on Albert King's "Crosscut Saw," and in some of B.B. King's horn arrangements. (By the way, this chord is often called

"F11.") For an alternative to the Bb9 chord in Figure 1, use this Bb13 voicing, which keeps the same note on top (Fig. 4).

Figures 5-7 Show other alternative voicings for the I, IV and V chords. You can hear the I chord shown in Figure 5 on Albert King's recording of "Let's Have A Natural Ball." The IV and V chords are both somewhat non-standard 9th voicings. Notice how different each voicing sounds, even though they are of the same basic chord quality.

Now let's take the sets of chords shown above and apply them to a blues progression (Fig. 8). I've supplied the rhythmic riff; you can plug the voicings in where appropriate.

Combining "uptown" chords with a "downtown" rhythm keeps it sounding like blues. Be careful, however, that you don't go too far uptown, or you'll wind up in the suburbs.

### About the columnist...

Keith Wyatt is a teacher at G.I.T., and his instructional video, *Rockin' The Blues*, is available through REH Video.

**FIG. 1** Bb 9      **FIG. 2** Eb 9      **FIG. 3** F9sus4      **FIG. 4** Bb 13      **FIG. 5** Bb 13      **FIG. 6** Eb 9      **FIG. 7** F9(no 3rd)

FIG. 1	FIG. 2	FIG. 3	FIG. 4	FIG. 5	FIG. 6	FIG. 7
T: 6	6	6	6	15	13	13
A: 5	5	8	8	13	11	13
B: 6	5	8	6	12	11	13

**FIG. 8**

Brisk Shuffle ♩ = ♩

Bb Eb Bb Eb

Bb F Eb Bb F



# MASTER CLASS

with G.I.T.'s ROY ASHEN



## Tap Your Potential

### Zen And The Art Of Doublestop Tapping

"What's the next step in rock guitar?" one of my students at G.I.T. asked me, "what can I do on my axe that hasn't already been done?"

"EXPERIMENT!" I said. "It's much more than a matter of technique. No two people think or speak alike, so why should you sound like anyone else when you play music? There are plenty of flashy players out there with loads of chops. It's more than just sweep picking or tapping—it's a matter of getting in touch with who you are as a musician."

Music is a very personal thing—it comes from inside you. Technique should be used to play what you hear in your head—what you feel inside. Think about it; when you play, do you play *exactly* what you want to hear? Well, do you? This is not something that can be achieved overnight; it takes a lot of time and some deep concentration. It's always obvious when someone has taken the time to get in touch with their playing. Think about your favorite players. Chances are they have great chops, but their technique is secondary to the *personality* you hear in their playing. This is where the words *experiment* and *listen* come into play. With the understanding that "chops are only a means of playing what you feel, not a substitute for creativity," it's time to move on to this month's lesson.

#### DOUBLESTOP TAPPING

Just when you thought it was safe to relax that mind of yours, get ready for some *doublestop tapping*. What we're going to do is take a triplet tapping pattern and substitute two-note clusters (*doublestops*) for single notes.

Figures 1-5 show, in neck diagram format, a 5th-position A minor pentatonic scale broken down into adjacent string pairs. The boxed notes are to be hammered with the left hand, the circled notes with the right. Practice tapping on each string pair separately at first, then put them together to create long, interesting licks. You might want to try this:

- 1) Tap a circled doublestop with your right hand's 1st and 2nd fingers.
- 2) Pull the right-hand fingers off the strings to sound the boxed dou-

blestop at the 5th fret (1st-finger barre).

- 3) Hammer-on the boxed doublestop at the 7th/8th frets, using two of your three remaining left-hand fingers.

Or how about this:

- 1) Hammer-on any boxed doublestop at the 5th fret.
- 2) Hammer-on the other boxed doublestop on that string pair.
- 3) Tap the circled doublestop.

Try skipping back and forth between

string pairs, or grouping every other string together! There are so many possibilities. Remember, when you push yourself to come up with new ideas or new sounds, you're on your way towards developing your own style. Go for it!

#### About the columnist...

Roy currently teaches his stunning eight-finger playing technique at G.I.T. and performs in L.A. with his band Ashen.

FIG. 1

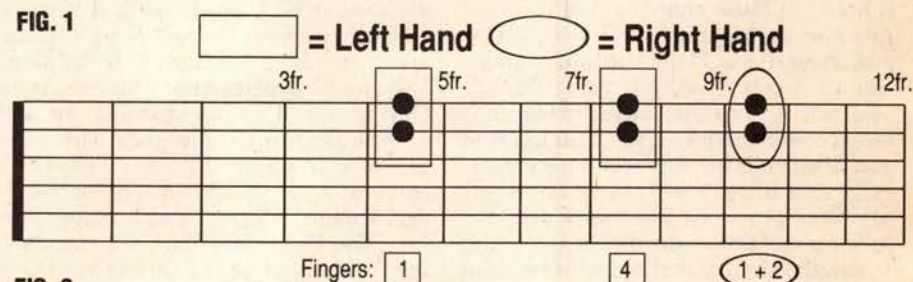


FIG. 2

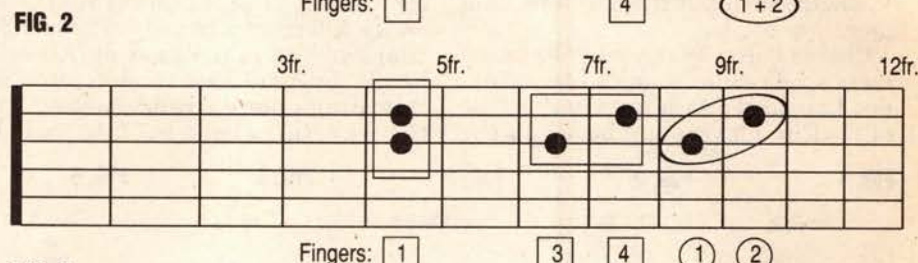


FIG. 3

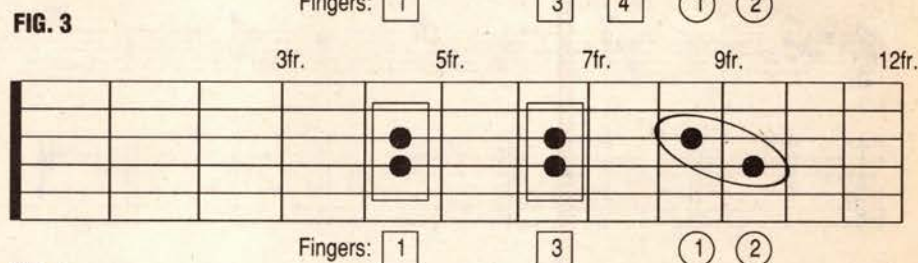


FIG. 4

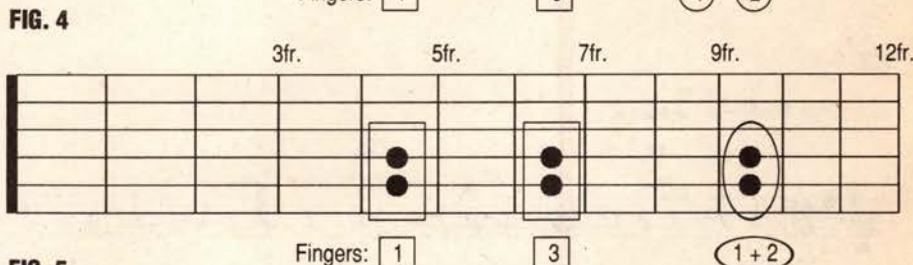
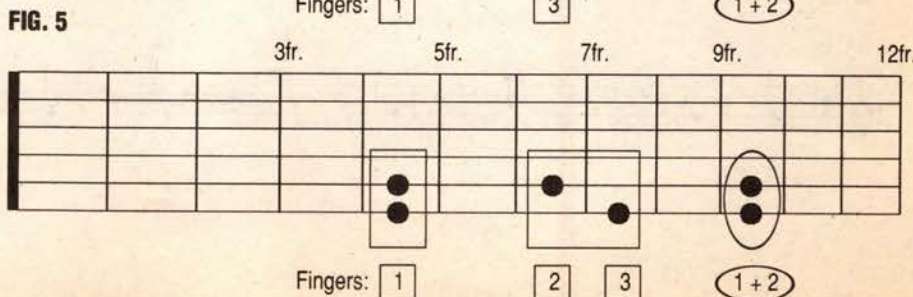


FIG. 5





with **RICHIE KOTZEN**



**LISTENING TO ARPEGGIOS PLAYED** straight up and down can become quite boring after a while, so this month I took a slew of hip three-octave shapes and arranged them into interesting *melodic sequences* that change direction every few notes. If you look closely,

you'll see that certain rhythmic patterns and melodic contours are used more than once.

Most of these shapes involve some pretty wide left-hand stretching. I've included the fingerings that work best for me, but feel free to experiment with other fingerings that may work better for you.

This lick will definitely spin heads as your fingers fly from the high B (1st string, 19th fret) to the low open E and

back. Notice that I have grouped the notes into cute little families of fives, sevens and nines, along with a few sixes. Have fun boggling minds with this one and try inventing your own three-octave sequences.

### About the columnist...

*Richie Kotzen's amazing bag of licks may be sampled on his latest album, Richie Kotzen's Fever Dream (Shrapnel Records).*

FIG. 1

## Freely and Expressively

1

N.C.  
(Bm)

(A)

T 19 14 15 15 16 11 16 11 11 12 12 14 9 14 9 9 14 12 10 14 2 11 16 11 12 15 14 17 12 14 14 9 14 9 9 11 11 12 7 12 7 9 7 12 11 11 14 9 14 14

A

B

l.h. fingering: 4 2 1 2 3 1 4 1 2 1 2 4 1 4 1 2 1 4 2 1 4 2 1 4 2 1 2 2 1 4 1 2 1 2 3 1 4 1 2 1 4 3 1 4 1 2 1 4 4 2

3 (Bm) (A)

14 12 10 12 11 7 14 7 9 7 9 4 9 4 5 4 5 7 2 7 5 4 9 4 5 4 9 7 11 12 10 12 9 10 9 6 9 6 7 6 7 2 7 2 4 4 5

4 2 1 2 1 1 4 1 2 1 4 1 4 1 2 1 2 4 1 4 2 1 4 1 2 1 4 1 1 2 1 1 4 1 2 1 4 1 4 1 2 1 2 3

5

(Dmaj7)

5 10



# « IN GEAR »

## THE TASCAM 488

*The 488 is ideal for the musician whose needs are not high-tech but who desires high-tech quality*



### SPECIFICATIONS

- ✓ List Price \$1599
- ✓ Weight: 15½ lbs.
- ✓ 4 independent Group Outs
- ✓ 2 mono mic/line, 6 mono and stereo line inputs (1/4")
- ✓ 2 Effects sends
- ✓ Switchable Sync in and out jacks

For more information, write: Tascam, 7733 Telegraph Road, Montebello, CA 90640; (213) 726-0303

**Y**OU KNOW WHO YOU ARE. YOU STARTED PLAYING guitar four or five years ago, and then added a four-track recorder, drum machine and assorted rackmount effects to your collection. Now, you've mastered your guitar and the four-track recorder to the point where it would be cool if you had a few extra tracks. Tascam understands your needs. They've created a new, high-quality eight-track recorder that is both economical and relatively easy to use.

#### WHAT'S INSIDE

At first, the 488 may seem a little overwhelming to someone

who is graduating from a four-track. But upon closer inspection, many of the functions are the same as the standard four-track units. It has the 1/4-inch inputs (eight plus two stereo), master faders, effects loops, pan control and EQ's—high and low.

The PortaStudio 488 is divided into two major sections—a full function mixer and an eight-channel multitrack cassette recorder. This is essential to understanding the unit. Many of the controls serve different purposes within the two sections. The pan controls, for example, are labeled odd and even. In the record mode the odd side corresponds to the odd track numbers (1,3,5,7) and the even side corresponds to the even track numbers (2,4,6,8). In the mixer mode, however, pan serves as true panning mode, separating individual tracks left or right.

#### THE TEST

My goal was to make a demo of a song with three guitars, bass and drums. Being the MIDI idiot that I am, I'm going to record the drum machine directly to Tracks 7 and 8 for a full stereo effect. Even though I use two tracks by doing this, it still leaves me with six more to play with, giving me much more flexibility than my old four-track.



After plugging my guitar into the Channel 1 input and bringing the Channel Fader to around 7, I then assign it to Track 1 by pressing the Assign 1/L-2/R button and turning the pan to the odd side (for Track 1). I then hit the record function Group 1/Track 1 button, raise the Master Fader 1/L-2/R (Master Fader 3-4 is not being used here so it remains at zero) to an appropriate level and press the corresponding Monitor buttons so I can hear everything and lay down the first track.

To record the second guitar track, there's no need to unplug anything. After putting Track 1 into the safe mode by simply pressing Record Function Group 2/Track 2 and turning the Pan to the even side, I'm ready. For the bass part, I use Channel 2, assign it to Group 3 Track 3, adjust the Master Fader 3-4 and lay down a groove.

To record my screaming guitar solo, I assign the guitar in Channel 1 to Group 4/Track 4, leaving the pan on the even side, and wail away. After finishing, I decide it's good but I could do better. On my four-track I would have to decide if I really like it or if I want to record over it. With the 488 I can record on any of the extra tracks and A/B the two solos.

#### GETTING IN SYNC

One of the most versatile aspects of the

488 is that Channel 8 doubles as a sync in/out jack. This allows the user to synchronize MIDI-coded instruments such as a drum machine to Channel 8, Track 8. The information is sent via a sync tone which plays in time (synchronization) while you record other parts. A sync tone is basically a time code which designates the tempo and length of a song. To complete this sync process you will need a sync converter such as a Tascam MTS-30 or MIDIMAN Smart-Sync between the drum machine and the 488.

The advantage of syncing drum parts are numerous: It allows you to listen to your drum parts without recording them until the mixdown, thus preserving first generation crispness. Also you can alter your drum patterns and rhythms until your final arrangement is in place. Thirdly, instead of using two or more tracks for drums, you simply listen to them while you record your other parts. Then when you're ready to mix down, you can record the tracks as your "live" drums straight to the mixdown deck. There are many different scenarios possible with the 488.

#### IN THE MIX

In the mixing process, the channel faders and corresponding knobs control the information recorded on those particular tracks. Everything should be

assigned to Groups 1 and 2 for mixdown. Here's where you can get creative. The 488 allows you to EQ individual tracks, pan parts left or right and, best of all, add effects via the built-in effects loop. That screaming first guitar solo now sounds perfect after I add a touch of digital delay to it.

The most complicated thing about the 488 is understanding how the numbers on the different controls correspond to each other and when they don't correspond. For example, Channel inputs 3-7 do not have to be recorded on tracks 3-7. And Effect 1 or Effect 2 are not exclusively for Track 1 or 2. Take time to understand how everything relates to each other (A good piece of advice: Read the manual again and again). Experiment with the unit: It's not going to explode in your face.

#### THE BOTTOM LINE

Overall the 488 is a mighty impressive unit. Eight tracks on a cassette format was unheard of a few years ago. Today, Tascam is at the forefront of this technology. The 488 is ideal for the musician whose needs are not ultra-high tech but who desires high-tech quality. And they've made it so affordable you'll probably be on your way to the nearest Tascam dealer after you've finished reading this review.

—Robert Burns

## The Slap Bass Program

with  
**Alexis Sklarevski**  
Instructor at **BIT**  
and columnist for  
**Guitar Player Magazine**



83 minute video of intensive instruction and incredible syncopated funk. Thoroughly explores the challenging techniques behind the slap style. Includes: complex damping and choking techniques, funk patterns and vamps, "machine-gun" triplets, percussive right-hand tapping, flamenco style strumming, double stop riffs, scales, phrasing, improvisation and much more. Alexis puts all the pieces together in a refreshingly logical, integrated fashion. Exceptional production quality with split-screen close ups and studio demonstrations with guitarist and drummer. Comprehensive instructional booklet included.

"...so impressed that we have incorporated this tape at the heart of our funk curriculum." **Tom Bartlette, Director of Education, Musicians Institute**

"This is one of the best bass instruction tapes to come along, and it's so full of great information that it should keep even seasoned bassists busy for months perfecting both right- and left-hand technique. Bravo!" **Guitar Player Magazine**

"...recommended over any less comprehensive course even by a 'name' player. No kidding..." **Guitar World**



Available at leading music stores, or order direct:

\$49.95 plus \$3.00 p/h, \$4.00 Canada (CA residents add \$3.37 sales tax)

Send check or money order to:

**Video Progressions**  
P.O. Box 3463, Dept GS  
Manhattan Beach, CA 90266

To order by phone call:  
**1-800-243-4335**

In Europe and Australia contact  
Music Mail Ltd., P.O. Box 694  
London, England SE9 4SG  
Phone: 081-857-6309



# NOVA

THE HEAVY METAL DEBUT E.P.

FROM THE NEW GUITARIST

GARTH SCHULTZ

**TO ORDER:** Send \$5.00 plus \$1.50 for postage and handling for each cassette (check or money order only), to:

GARTH SCHULTZ  
P.O. BOX 614  
DELAWARE, OH 43015

(Please Allow 4 to 6 Weeks For Delivery.)

I have enclosed \$ \_\_\_\_\_ for \_\_\_\_\_ cassettes. My name and address are:

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_  
ST. \_\_\_\_\_ ZIP \_\_\_\_\_

(Please print clearly, this is your mailing label.)



# « G S LIBRARY »

## The latest and greatest in guitar books and videos

**Advanced Jazz Guitar with Larry Coryell.** Available from Hot Licks Productions Inc., PO Box 337, Pound Ridge, NY 10576. Price: \$49.95

LET'S START TODAY'S REVIEW WITH a little quiz. I know, I know, nobody likes a pop-quiz—especially in a magazine article—but I promise you won't be graded. I'm about to quote Larry Coryell, word for word, from the *Advanced Jazz Guitar* video, and all I want you to do is nod your head if you understand and raise one eyebrow if you don't (don't worry, no one's watching).

Quote #1: "G Minor 7th #5 is a substitute for the Eb Major 7th."

Quote #2: "The A Half Diminished is the parent of the Bb Ionian scale."

Quote #3: "The 6th chord is going to raised 9, sharp 5."

The purpose of this exercise is to weed out those who are not interested in the infinite details of playing advanced jazz guitar (and listening to this tape). Those of you who are, please read on.

The goal of this video, Larry Coryell explains, "is to help you to understand how to play over changes." His song, "Tender Tears," is taken apart, section by section, and there's great emphasis on maintaining a "closeness of movement" in all positions. Larry Coryell himself did the transcriptions for the booklet and the on-screen tablature, thus insuring accuracy and detail. Larry also enlisted the services of his son, Julian, as second guitar (long hair, good genes).

Next up is another Coryell composition, "First Things First," in which the melody stands as a Dominant 7th blues. Here again, the song is dissected, the scales are presented as they relate to the chord changes, and Larry and Julian get to jam on it.

The melody portion of this video would certainly be an inspiration for any aspiring soloist, jazz or rock 'n' roll, but the overall flavor of the video is exactly as the title warns—this is advanced stuff. But hey, who knows, if you nodded to more than one of the above questions, you may be ready.

—R.J. Tolinski

**The Band Book** by Carl P. Austin. Available through American Artist Studio, P.O. Box 131, Erie, Pennsylvania 16512. Price: \$49.95

YOU BOUGHT A COOL GUITAR, learned the first Van Halen album note for note, and still the girls aren't breaking down your door? What could possibly be missing? Ahhh, a band—you

need a band. What good is knowing the entire Led Zeppelin repertoire if you can't show everybody in the world that you know the entire Led Zeppelin repertoire? But how are you going to form a group? You can't even organize your CD collection, let alone a band.

*The Band Book* by Carl Austin is a good place to start. This collection of eight walkman-ready tapes walks you through conceiving a band to recording your first hit.

No, listening to these tapes won't guarantee stardom, but they will give you an idea of the work and commitment involved in leading a band. In addition to teaching some very basic organizational skills, Austin gives you hints on everything from finding bandmembers, dividing tasks, settling disputes, to building a cool playlist. There's a tape on marketing your band, with tips on ads, posters, press-packs and the like. There's help with demos—what to record, what they should sound like, and who to give them to. Also included is a very helpful kit of sample forms, contracts and other material that you can either base your own on or just photocopy and use.

Needless to say, these tapes aren't the final word on band management, but they will point you in the right direction. You could learn all the same stuff by paying your dues at clubs and music stores, but it's great to have all the information structured and in one place. It's also good to hear an expert confirm some of the things you already suspected.

—Daniel B. Levine

**Creedence Clearwater Revival Guitar Anthology Series**, CPP Belwin, Inc., 15800 N.W. 48th Avenue, Miami, FL 33014. Price: \$16.95

THIS VOLUME OF TRANSCRIPTIONS of 20 Creedence Clearwater tunes should appeal to two classes of guitarists: Beginner to intermediate guitarists will delight in a fountain of original, unsimplified renderings of material that is very much within their technical range. Creedence guitarist John Fogerty's greatness stemmed more from the logic, simplicity and melodic sense of his playing than from any fretboard acrobatics. He was, and remains, the quintessential player who has lots to say and does so—neatly and memorably.

Creedence fans who are at any stage in their guitar development will certainly welcome these exceptionally accurate transcriptions of CCR classics, among them "Born On The Bayou,"

"Green River" and "I Heard It Through The Grapevine." For the dedicated Fogerty fan, this folio has all the makings of a modern Holy Writ.

—Harold Steinblatt

**Beginning Rock Lead Guitar with Wolf Marshall**, Amsco Publications, Music Sales Corporation, Distribution Center, 5 Bellvale Road, Chester, N.Y.

A "WOLF" IN SHEEP'S CLOTHING. This is more than just a catchy cliché. I'd say it's an accurate description of a new book and tape lesson put together by none other than *Guitar School's* own Wolf Marshall (see GW May '91 for profile).

After depending mainly on videos for guitar instruction, I was amazed at the amount of information you can learn from this type of package. The method I use is as follows: First, I take the tape out to my car and listen to it, two or three times all the way through, back and forth on the way to work. Then, after saying "Hey, I could do that..." or "That doesn't sound too tough..." I'd race home, whip out the book (complete with tablature and notation), plug in my Strat, and find out that I still have a helluva lot to learn.

Beginning rock guitar is a complete lesson package that introduces the student to most of tricks and techniques heard on today's top recordings. The lesson follows a painless and logical path starting with Phrasing, which includes string bending, vibrato, hammer-ons, pull-offs, palm muting and more. This is followed (at each step) with an opportunity to listen to, or play along with, the Wolf-Man, the Wolf-Meister, Mr. Wolfertude (you get the idea). The tape is mixed with the aforementioned guitarist on one side and the rhythm section on the other; this allows the listener to completely isolate the lesson material at any time he or she chooses.

The following chapters deal with Scales (Major, Minor, Blues, etc.) and Special Techniques, including tap-ons, whammy-bar exercises and harmonics (natural, artificial and tap-on). The Special Techniques section was especially enlightening for those of us who enjoy that "crazy shit" style of guitar playing. It also opens the door into the styles of Van Halen, Vai and the like.

See how... hear how... play now! That's what it says on the front of the book, and for \$14.95, you can take Wolf Marshall home and practice together as if you were old pals.

—RJT



## OUT TO LUNCH

from page 80

favorite band and that was a dream come true.

**GMD:** You once said that you wanted to be the fastest guitar player in the world. Did you have goals of being faster than Larry Coryell or John McLaughlin?

**AD:** The faster you're able to play, the greater your options are for playing interesting lines. It's as simple as that. And not that it's simple to achieve. It's very difficult. A lot of the fast playing I hear today doesn't involve much right-hand technique. Most of it involves left-hand technique and lots of amplification. You pick one note and hammer-on the rest. That's not great technique. Guitarists who can really pick are the ones who I find more interesting to listen to.

**GMD:** How much practicing were you doing in your teens to improve your technique?

**AD:** It took me years just to realize that it's not just how much or how hard you practice. Of course, practicing does have a lot to do with it, but there's that certain "x" factor that has to do with the development of one's bone structure in the arms and hands. I thought about that for a long time and eventually came to the conclusion that there had to be another variable involved. There are guys who've practiced as long and hard as me that don't have the ability to do things with their right hand that I can do. I eventually found out from talking to several older classical guitarists that genetics have a lot to do with the reason some guitarists have better technique than others. After listening to them play, I feel there is some truth in it.

As far as the practicing aspect of it goes, I practiced as long as I felt like practicing. Sometimes it was a long time. Sometimes it was just an hour. I never believed in practicing four hours straight. If after the second hour I wasn't getting anywhere and was becoming frustrated, I'd stop. So I just practiced until I felt like stopping. Then I would come back to it fresh. But when I went to Berklee School of Music, I definitely became more obsessed and I wanted to make it quick. I wanted to become famous fast! That was my goal.

**GMD:** Do you cover how you approached building speed in your instructional video?

**AD:** Oh yeah. Quite extensively.

**GMD:** Do you pick very hard when playing fast?

**AD:** I don't like to hear fast runs sound mushy. I hear so many players using this so-called "sweep picking," which I find very ineffective. I like to hear the

notes pop through the speakers. And to get that sound you just can't cheat. Sweep picking is a form of cheating because you don't actually "pick" the strings, you sort of gliss over them. Thus the sound of the run—especially when it's mixed in with drums, keyboards and bass—blurs. When a keyboard player plays a run on a grand piano, there's no such thing as sweeping over notes. Every note has to be percussively attacked in order for it to pop out.

**GMD:** When you were doing the "trio" with John McLaughlin and Paco DiLucia, did you learn anything from them?

**AD:** I think we all learned from each other. We kept looking at each other and saying, "Wow! What are you doing there!" "What's that?" "Show me that!" Even if we weren't always able to copy exactly what the other two were playing, a lot of ideas rubbed off in one way or another. Obviously, each of us had our strengths and weaknesses. We were all trying to impress each other before we impressed the audience, believe it or not [laughs]. But the audience dug the fact that we were playing with one another.

**GMD:** I know John McLaughlin is a pretty serious cat. I'm curious to know if you guys ever got really crazy together? Did you ever go out and get drunk and act nuts together? Is there another side to him?

**AD:** [Pauses] We did four lengthy tours together over the course of three years. We were an "item," so it was very hard for me to get close to John. And it was frustrating on a personal level, which I don't think showed on the musical side. It may be hard for *anyone* to get close to John. Paco and I, on the other hand, were like brothers. But, there was one night where John did let loose and we all got smashed. John opened up like his soul was exposed and he became a guy I just wanted to hug and say, "Thanks for coming out, man. Thanks for coming out of your shell. It's been great talking with you!" That's the way I felt. It was really great talking to him.

**GMD:** What music do you pop in your tape deck? Anything that would surprise people?

**AD:** I listen to Astor Piazzolla, Peter Gabriel, Joni Mitchell, Sting's new stuff.

**GMD:** Can we expect a kick-ass electric band to do a tour in the future?

**AD:** Yes, I'll be making a return to the electric-band format. There will be a lot of emphasis on the electric guitar next time. I'll be doing a lot of new material, older material from my solo albums, the early, more popular pieces, and also some choice RTF pieces that have been lost over the years. It's gonna kick ass and get back into the excitement again. But I'll definitely keep the acoustic thing together, too, because it's so unique. ■

## PRIME CUTS

from page 16

say. It epitomizes the reverence I had for Fred. But it also absolutely kicks ass on the guitar.

It was real spontaneous because it was written, literally, while the emotions were still very volatile. There's never—in the history of man—been a connection between the makers of music and the receivers of music like this song delivers. People absolutely levitate when I perform it. The tears, the emotions, the spirit that we share when that song is performed, is nothing you've ever experienced in rock 'n' roll. It was done in an afternoon without any thought—just reaction.

Any mention of a Ted Nugent musical maneuver would truly be incomplete without including this composition. And the guitar solo alone is worth the price of admission. The way it builds and what happens with the feedback and the sonic swells that occur and the dynamics of the song, will just light you on fire. It was only released on the Ted Nugent Bow Hunter label, but it will be available on my next Atlantic record. ■

## BACK TO BASICS

from page 32

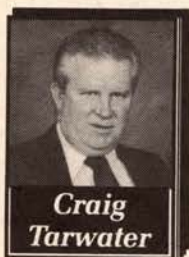
vintage Celestians and the whole deal. But what's the crowd hearing? They're hearing 18-inch bass bins from the P.A. So what's your sound got to do with anything? We toured with Cinderella and I saw Tom Keifer walk out on stage with his '59 Sunburst Les Paul. And you know what? It sounded like his Kramer! In the studio it wouldn't sound the same, but live it almost doesn't matter."

Vito's philosophy of directness and simplicity is carried over into his songwriting. "With our previous albums I would use just an acoustic guitar and Mike Tramp's Walkman. He'd sit there and pound out rhythms on his knee and I would strum along. That's how we wrote the songs. This album marked the first time we ever did any 8-track pre-production. Producer Richie Zito came in and set everything up for us: a Tascam PortaStudio, a Dr. Rhythm drum machine, a Rockman, my Steinberger and a keyboard for Mike. That was a big step for us." ■

Subscribe To  
**GUITAR  
SCHOOL**  
Today!



# The Marketplace



**VIDEO SCHOOL of GUITAR**  
Private Lessons Available!  
Submit Demo Cassette for FREE Evaluation and Reply

**New Videos: Hot-Rod Riffs and How They Work!**  
**Rock and Blues** ...60 min. ... \$39.95  
**Jazz and Fusion** ...60 min. ... \$39.95

Video 1 — Hottest Rock & Blues Ever  
Video 2 — Rhythm & 2nd Guitar  
Video 3 — Beginning & Basic Guitar  
Video 4 — Jazz & Fusion  
1 - 4 videos approx. 100 min.  
Video 5 — Techniques for Advanced Guitarists 60 min.

Enclosed with video: chord, scale & arpeggio, chord family & scale charts 43 pages.

**Recommended by Leading Instructors**

VHS, Beta or 8mm., NTSC  
"Play Along" audio cassettes now available. All types of progressions: Rock and Blues, or Jazz and Fusion. 60 minutes length ... \$12.95, plus \$2.00 postage & handling per tape.

Send Check or Money Order for \$39.95 plus \$5.50 for postage and handling per tape, (Foreign Orders add \$9.00), to:

**Craig Tarwater**  
P.O. Box 1707  
Walla Walla, WA 99362-0032  
(509) 529-6739

INTRODUCING Pat. Pend.

**TECKPICK**

**ALUMINUM PICKS**

The Greatest Significant Advancements in Picks Since the Invention of Celluloid

- Greater speed & accuracy-positive attack & articulation.
- Durability and stiffness of stone picks at a fraction of the weight, cost & thickness.
- Ideal weight/thickness ratio assures optimum picking response & comfort.
- Unique perforated grip for maximum stability & hold.
- Super hard black anodized finish.
- Economical, greatly outwears conventional picks.
- Finest, non-flexible pick available.

\$1.00 ea. • 6 picks \$5.00 • 14 picks \$10.00

Enclose check or M.O. plus \$1.50 S&H to:

**TECKPICK**  
P.O. Box 60443  
Dept. GW  
Phoenix, AZ 85082-0443  
(602)269-8544

For more information, plus sample picking exercises by Dave Creamer, Jazz Guitarist & former teacher of Joe Satriani, Jason Becker, Tuck Andress and others. Send SASE plus \$1.00 (Info & picking exercises included with all orders).

DEALER INQUIRIES WELCOME

**DRAMATICALLY IMPROVE YOUR PLAYING WITHIN SIX WEEKS WITHOUT EXTRA STUDY OR PRACTICING!!**

Can our **SUBLIMINAL HYPNOSIS LEARNING SYSTEM** really radically improve ALL ASPECTS of your performance skills, simply by listening to an audio program which sounds like bubbling water? YES!! Our thousands of satisfied customers agree that our exclusive method of neuro-linguistic programming could be the single most important performance enhancement device ever developed! This is not a lesson or a technical course, and requires no effort beyond passive listening to our cassette. From novice to seasoned pro, any style or level of player will benefit from the EDGE gained by having a "tuned" subconscious. **NOTHING ELSE COMPARES!** Similar methods have been used by the U.S. Army to improve pistol qualification times by 47%. Can your playing use a 47% improvement?!!

**PLEASE, BEWARE THE IMITATORS!** We are first and foremost in this field. No other company has our four years of experience serving musicians with this type of product! Our customer service record is excellent. Please check with your Postmaster or Better Business Bureau, if doubtful. Remember, this reputable publication would give us the "boot" if we were not fulfilling our obligation to service their readers. **THIS IS NO RIP-OFF!!**

In an attempt to gain your trust in dealing with us, we are offering a special **LIFETIME SATISFACTION GUARANTEE** to anyone ordering from this ad, as well as our standard five year cassette warranty!! If you ever feel that we've failed to provide you with adequate product or service, your money will be refunded in full, no questions, and no hassles. **FOR LIFE!** This ad is our legal contract with you!

Please give us the chance to help you, by placing your order today, while you're thinking of it. This could be exactly what you've been waiting for. Think about it!

Also be sure to check out our new programs, aimed at reducing stage fright jitters and improving your overall memory and recall capacity! **THEY ARE EXCELLENT!!**

Current titles include: "GUITAR/BASS," "KEYBOARDS," "DRUMS," "STAGE FRIGHT REDUCER," & "MEMORY ENHANCER." Prices are \$15.00 for one title, \$25.00 for any two, \$35.00 for any three, \$40.00 for any four, \$45.00 for any five, postage included! Buy in quantity and SAVE!!

Please specify your selection and include payment (money order, check, or cash - U.S. funds) along with full name and mailing address to: L.I. RESEARCH, P.O. Box 221, Dept. GSX10, Valley Falls, RI 02864.

LIBERTY INFORMATION RESEARCH, Audio Media Publishing

## TEACH YOURSELF A LESSON!

Play every scale & mode over the entire fretboard The Easy Way!

**Lead Guitar Made Easy:** Learn to play Pentatonic, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian scales in every key over the entire fretboard. All in one simple lesson! It's as easy as learning one major scale. No more memorizing hundreds of patterns and positions! Learn the secret of how to "see" scales over the entire fretboard, plus tips on creating your own licks! All examples written in tab. Even if you don't know how to read music, Lead Guitar Made Easy is the lesson of a lifetime!

**Ben Jammin Tracks:** 60 minute cassette. Now you can practice playing lead with a full rhythm section! A supplement to Lead Guitar Made Easy, Ben Jammin Tracks contains additional instruction to help you sharpen your lead playing skills. Each rock and roll jam track allows you to practice a different scale in a different key! Every track is complete with drums, bass, and rhythm guitar.

**Ben Jammin T-Shirt:** Strut your stuff in style with the shirt that lets them know you've been jammin! Shirts are white (50/50) with a cartoon of Ben Jammin and Ben Jammin logo.

**Special Offer!** For a limited time, get Lead Guitar Made Easy, Ben Jammin Tracks, and a Ben Jammin T-Shirt, complete package for \$28.00!

**BEN JAMMIN™ PRODUCTS**  
P.O. BOX 1238  
WILSON, N.C. 27894-1238

- ☐ LEAD GUITAR MADE EASY ..... \$12.95
- ☐ BEN JAMMIN TRACKS ..... \$9.95
- ☐ BEN JAMMIN T-SHIRT ..... \$9.95
- (specify M, L, or XL)
- ☐ COMPLETE PACKAGE ..... \$28.00

Foreign orders add \$5.00 for shipping and handling. U.S. funds drawn on a U.S. bank

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_



with MARK SHARK

**WATCH and LEARN**  
How to play the greatest Rock & Roll classics on your guitar

**CHUCK BERRY SONGS Vol 1**  
**CHUCK BERRY SONGS Vol 2**  
**BO DIDDLEY SONGS**  
(5 complete songs on each cassette)

Each Cassette Only \$19.95\*  
Series of Three \$45.00\*

Send money order or check (U.S. Funds only) to:  
**VIDEO GUITAR PRODUCTIONS**

2210 Wilshire Blvd., Suite 144, Santa Monica 90403  
\*Add \$3.00 postage and handling per item. CA Residents ADD SALES TAX

## \*\*\*STEAL LICKS!\*\*\*

**RIDGE RUNNER'S SLO-MO SIX SPEED DIGITAL LEARNING RECORDER.** Made for copying licks! Slow to half-speed, 1/3, 1/4, 1/5, or 1/6 speed. NO PITCH CHANGE! EDIT LICKS! Repeating memory-loop of .5 to 16.7 seconds. **MAKES LEARNING EASY!**

**\$378.46 ppd. Introductory price**  
**RIDGE RUNNER PRODUCTS, DEPT. GS-501**  
P.O. BOX 122115  
FT. WORTH, TEXAS 76121  
1-800-FRET-PRO, Master, Visa, Amex.

## ADVERTISER INDEX

ADA	148
AMERICAN ED.	9
BEN JAMMIN	144
CARVIN	17
CRAIG TARWATER	144
D'ADDARIO	3
D'ANGELICO	71
DEAN MARKLEY	23
EMG	6
ERNIE BALL	5
FENDER	8
GARTH SCHULTZ	141
GHS STRINGS	10
GUITAR SCHOOL T-SHIRT	67
GVM PUBLISHING	80
LEARN TO BURN	29
LEVIATHAN RECORDS	79
L. I. RESEARCH	144
MAD MUSIC	8
MECHANICS OF METAL	71
METAL METHOD	73
MUSIC DISPATCH	82
MUSICIAN'S FRIEND	16
MUSICIAN'S INSTITUTE	19, 33
NATIONAL GUITAR SUMMER WORKSHOP	76
NEW SENSOR	74
PEAVEY	147
PRODIGY MUSIC	75
ROCK-IT	11
ROCKMASTER PRODUCTIONS	76
ROCK PERFORMANCE	24, 25
SAM ASH	6
SAMSON	12
SELECT	80
SHRAPNEL RECORDS	2
TAKAMINE	7
TASCAM	30, 31
TECKPICK	144
TIME MACHINE	76
VIDEO GUITAR	144
VIDEO PROGRESSIONS	141
WARWICK	15
WIRED 4 SOUND	76



# The Marketplace

**LOW PRICES** on most brand names of instruments, amps, signal processors, PA's, wireless systems, accessories, etc. **FREE** catalog. **FACTORY MUSIC**, Dept. GS, 18 E. Water St, Rockland, MA 02370. (617) 871-0005. Hours M-F 2-8 pm, Sat 12-6 pm.

**FREE CATALOG! NAME BRANDS** - Fernandes Guitars and Bases, effects, cables, strings, tuners, stands, amplifiers, Casio keyboards, microphones, harmonicas and more! Write to: **DISCOUNT MUSIC SUPPLY**, Dept. GS., 41 Vreeland Ave., Totowa, New Jersey 07512-1120.

**HOW AND WHY GUITAR SYSTEM**, Book One. Send \$10.00 to Al Carlson Publishing, 1564 Cassells Street, North Bay, Ontario, CANADA P1B 4C4. Tel (705) 476-3168.

**WICKED GUITAR THEORY** - (Masterbook) chord construction, scale construction, modes, arpeggios, harmonization, soloing over progressions, plurals, key changes, transposition, more. \$16.95. **WICKED GUITAR THEORY**, P.O. Box 528, Clarkston, GA 30021.

**FREE GUITAR MUSIC CATALOG** - Over 50 pages packed with hot guitar music, featuring the biggest names in rock, jazz, classical, and country guitar today: Black Sabbath • Cindarella • Eric Clapton • Chick Corea • Def Leppard • Al DiMeola • Jimi Hendrix • Judas Priest • Leo Kottke • Yngwie Malmsteen • U2 • and many more. Also includes a wide selection of self-teaching books, note-for-note transcriptions, videos and audio cassettes. Most books include standard notation and tablature. **MUSIC DISPATCH**, Dept. GSC2, P.O. Box 13920, Milwaukee, WI 53213.

"LEARN 65 ADVANCED GILBERT, TEKRO, MALMSTEEN STYLE RUNS ON VHS." **CALL TO HEAR A SAMPLE!!!** (313) 238-0121. \$29.95: **SPEED-WIZ PRODUCTIONS**, 704 E. FLINT ST., APT. 2, DAVISON, MI 48423.

**BLANK GUITAR TABLATURE PADS**. Create your own transcriptions! Choose between regular guitar tablature or newly available **alternate** staving as used in your favorite magazine. 40 **double-sided**, 3-holed sheets per pad. Now only \$3.95 each, 3 for \$9.95! Add \$1.00 per order P&H. **FREE** sample sheets, send SASE. North Country Music Publications, P.O. Box 1013, Plattsburgh, NY 12901.

**Make music your life!**  
**FIVE TOWNS COLLEGE**  
• Jazz Performance • Music Instrument Technology  
• Audio Recording (24-track) • Music Business  
• Two and Four Year Degrees  
Call (516) 783-8800 or write:  
Dept. GS, 2165 Seaford Ave., Seaford, NY 11783

**FORMER FENDER REPAIRMAN** now accepting students for 4 week course in repairs and building. Box 55, Beachcomber RR #1, Nanossee Bay, BC V0R 2R0.

**CHEAP STUFF: GUITARS AND AMPS ALL UNDER \$200.00.** Gibson, Fender, Ibanez, Peavey. Strings 2.75, bass strings 9.00. List 1.00 - 10.00 year. L. McKenzie, 23 Aberdale Lane, Sicklerville, NJ 08081.

**NATIONAL INSTRUMENT EXCHANGE:** A nation-wide marketplace for buyers and sellers of musical instruments. Classifieds: \$10.00 for up to 25 words. Subscriptions: \$15.00 for twelve monthly issues. Call for display rates. Optional escrow service available to protect buyers and sellers. Visa and MasterCard accepted. Deadline: 1st of each month. Call (800) 827-0682 or write Rt. 9, Box 43, Fayetteville, TN 37334 for ads, subscriptions or information.

**BASSISTS WANTED!** Serious inquire - **BASS ALLIANCE**, 5920 Mt. View Rd., Taylors, SC 29687. (803) 895-3560.

**ADDS FIRE TO STRINGS!! Ten Sample Picks**, Send \$1.25 to: **STRING FIRE**, Box 35324, Dept. GS, Canton, OH 44735. Specify Thin, Medium, Heavy.

**1000'S OF GUITAR BOOKS** - Rock-Bach/Mostly Tablature - Dozens of Blues, Jazz & Country. Information send two First Class stamps to Misty Shire Music Company, 5553 Fulton Rd., N.W. Canton, OH 44718 or call (216) 499-5474.

**PLAY BEETHOVEN ON THE BASS.** VHS video shows easy to understand techniques towards developing a knowledge of classical music for bass guitarists! \$29.95 + \$3.00. **MON-TANA MUSIC**, P.O. Box 326, Glen Oaks, NY 11004, dept. GS.

**ROCK/METAL/POP VIDEOS!** Over 1400 tapes! Send \$2.00 and SASE for catalog. Music Ware, Dept. E, 2000 E. Roger Rd., Tucson, AZ 85719.

**SAVE TIME AND MONEY** - CALL THE SOUTHWEST'S FASTEST GROWING MUSIC STORE. WE OFFER DEEP DISCOUNTS ON NAME BRAND MUSICAL MERCHANDISE. CALL OR WRITE FOR PRICE QUOTES, MONTHLY SALES FLIERS, AND FREE CATALOGUE. SHOP BY PHONE AT **LOS' MUSIC**: (512) 993-7302. ADDRESS: 1045 AIRLINE ROAD., CORPUS CHRISTI, TX 78412.

**STRINGS!** Up to 60% off BP quality string sets. Also available: John Pearse, Ernie Ball, Fender, Dean Markley, Vinci, LaBella, GHS, D'Addario, Martin, many others. Arion tuners, too! Free Catalog. **BP SALES**, P.O. Box 1394-GS, Flushing, NY 11354. (718) 358-1750.

**DRAMATICALLY IMPROVED PERFORMANCE WITHIN WEEKS!!** "SUBLIMINAL HYPNOSIS TRAINING CASSETTE" helps any style/level player! Memory, Creativity, Speed, Technique & MORE! NO SCAM! **Results Absolutely Guaranteed!** SEE OUR DISPLAY AD IN THIS ISSUE FOR DETAILS!! L.I. RESEARCH.

**HANDS-ON PLAYING:** Learn guitar in person from the Pro's at **ZIGGIE'S MUSIC STUDIOS**, 3309 North 3rd St., Phoenix, AZ 85012. (602) 266-9622.

**FRESH IDEAS** - 100 open tunings for guitar - \$4.00. Maximum Music, P.O. Box 54288, Cincinnati, OH 45254-0288.

**MUSIC THEORY MADE EASY FOR THE GUITARIST.** Learn the "WHY" behind the "HOW." Send \$15.95 to **MAGNUM OPUS PUBLISHING**, Dept. GTR, 50 Pinewood Rd., Manhas-set, NY 11030.

**LEARN TO SOLO FAST** by practicing along with our **BAND-ON-TAPE**. Two different seven minute long **Rock 'n' Roll** and **Blues** progressions performed in 12 keys! **PROVEN TECHNIQUE!** Includes guitar scale charts and tablature tip booklet! **Three hours** of music! Send \$19.95 for **two tapes** to: ProSound Music Center, Dept. GS, P.O. Box 126, Pine Grove, PA 17963-0126.

**MAP YOUR AXE! FINGER-BOARD MAPS** are RADICAL, a SUPER-INJECTION of knowledge for **SPEED LEARNING**. Specify Guitar, Classical, Bass, Tenor or 5 string Banjo, Mandolin, Fiddle/Violin, or Keyboard/Piano. Send \$12.00/kit. **BANNS MUSIC AND SOFTWARE**, Box 96GS, Elmo, UT 84521. For C.O.D. 801-653-2421. **FREE CATALOG.**

**THE MARKETPLACE** is a low cost, illustrated advertising section. Available ad sizes are classifieds, 1 column inch, 1/12 page and 1/6 page. All classified, 1 column inch and 1/12 ads will appear in this section. 1/6 page ads will have the option to appear in **THE MARKETPLACE** or in the run-of-the-book at a slightly higher rate. All copy is subject to publisher approval. Users of P.O. Boxes MUST supply permanent address and telephone in order for an ad to appear. **DISPLAY RATES:** 1/6 page: 1x - \$350; 3x - \$325; 6x - \$300; 12x - \$250. 1/12 Page: 1x - \$225; 3x - \$200; 6x - \$175; 12x - \$150; 1 Column Inch: 1x - \$150; 3x - \$130; 6x - \$120; 12x - \$110. **CLASSIFIED RATES:** \$2.25 per word plus \$6.00 for an address and telephone number. Please underline words to appear in bold type and add \$.50 additional per bold word. **AD SIZES:** 1/6

Page: 2 1/4" wide x 4 3/4" high; 1/12 Page: 2 1/4" X 2 1/4"; 1 Column Inch 2 1/4" wide x 1" high. **REQUIREMENTS:** All orders must be accompanied by camera-ready artwork and pre-payment. "800" phone numbers are only allowed if they are connected to an answering service or machine. Discounted prices and percentages are not allowed but the word "discount" may be used. Mail all materials to: **GUITAR SCHOOL MARKETPLACE**, 1115 Broadway, New York, NY 10010, or, if paying by Visa or MasterCard ONLY, **FAX** your ad to (212) 627-4678. Attention: Guitar School Classifieds. When Faxing your ad, you must supply us with credit card number and expiration date, type of card, the name of company/person exactly as it appears on card, and cardholder's signature. For more information, including deadlines, call **Bob Beucier** at (212) 807-7100.

## Guitar School Classified Coupon

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone (\_\_\_\_) \_\_\_\_\_

How The Ad Will Read: \_\_\_\_\_

### HOW TO FIGURE THE COST OF YOUR AD:

# \_\_\_\_\_ Words x \$2.25 each = \_\_\_\_\_

# \_\_\_\_\_ Bold Words x \$.50 ea. = \_\_\_\_\_

Address/Phone (do not include when counting words) = \$6.00

**TOTAL COST OF AD** = \_\_\_\_\_

x \_\_\_\_\_ Issues ad is to run = \_\_\_\_\_

**TOTAL PAYMENT ENCLOSED** = \_\_\_\_\_

**SPECIAL BONUS:** I've enclosed pre-payment for four issues. My fifth ad is **FREE**.

**Underline bold words.** If additional space is needed, please attach your classified ad copy on a separate sheet, typed or printed clearly.

**Classified ads may be paid for by check, money order, Visa or MasterCard.** If paying by Visa or MasterCard, please supply the following information: Bill my (check one) ☐ Visa, or ☐ MasterCard. Card # \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Name of company or person exactly as it appears on card (print clearly): \_\_\_\_\_

**Cardholder's Signature:** \_\_\_\_\_ The amount will appear on your bill as "Harris Publications."



# NOTATION LEGEND

**Row 1:**

- Bend (half step):** Musical staff shows a half-step bend. Guitar diagram shows fret 12 with an arrow pointing up labeled 1/2.
- Bend (whole step):** Musical staff shows a whole-step bend. Guitar diagram shows fret 12 with an arrow pointing up labeled full.
- Bend (one-and-a-half steps):** Musical staff shows a one-and-a-half step bend. Guitar diagram shows fret 12 with an arrow pointing up labeled 1 1/2.
- Bend (two whole steps):** Musical staff shows a two whole steps bend. Guitar diagram shows fret 12 with an arrow pointing up labeled 2.
- Grace-note Bend:** Musical staff shows a grace-note bend. Guitar diagram shows fret 12 with an arrow pointing up labeled 1/2.
- Bend and Release:** Musical staff shows a bend and release. Guitar diagram shows fret 13 with an arrow pointing up labeled full, and a circled 13 below.

**Row 2:**

- Pre-bend (string bent before picking):** Musical staff shows a pre-bend. Guitar diagram shows fret 13 with an arrow pointing up labeled full.
- Pre-bend and Release (reverse bend):** Musical staff shows a pre-bend and release. Guitar diagram shows fret 13 with an arrow pointing up labeled full, and a circled 13 below.
- Compound Bend and Release (first note picked only):** Musical staff shows a compound bend and release. Guitar diagram shows fret 13 with an arrow pointing up labeled full, and a circled 13 below.
- Slight Bend (microtone):** Musical staff shows a slight bend. Guitar diagram shows fret 7 with an arrow pointing up labeled 1/4.
- Unison Bend:** Musical staff shows a unison bend. Guitar diagram shows fret 3 with an arrow pointing up labeled full, and a circled 3 below.

**Row 3:**

- Vibrato:** Musical staff shows vibrato. Guitar diagram shows fret 15 with a wavy line.
- Wide Vibrato:** Musical staff shows wide vibrato. Guitar diagram shows fret 15 with a wavy line.
- Sweep Picking:** Musical staff shows sweep picking. Guitar diagram shows frets 10, 9, 8, 8, 9, 10 with arrows indicating the sweep.
- Rake Strings:** Musical staff shows rake strings. Guitar diagram shows frets 12, 12, 14 with arrows indicating the rake.
- Vibrato Bar Dive and Return:** Musical staff shows vibrato bar dive and return. Guitar diagram shows fret 0 with an arrow pointing down labeled -1.
- Vibrato Bar Pre-dive and Return:** Musical staff shows vibrato bar pre-dive and return. Guitar diagram shows fret 5 with an arrow pointing down labeled -5.
- Vibrato Bar Scooping:** Musical staff shows vibrato bar scooping. Guitar diagram shows frets 4, 5, 7 with arrows indicating the scoop.

**Row 4:**

- Vibrato Bar Dips:** Musical staff shows vibrato bar dips. Guitar diagram shows frets 4, 5, 7 with arrows pointing down labeled -1/2.
- Slide (both notes picked):** Musical staff shows a slide. Guitar diagram shows frets 17, 15 with an arrow pointing up.
- Legato Slide (first note picked only):** Musical staff shows a legato slide. Guitar diagram shows frets 17, 15 with an arrow pointing up.
- Pull-off (first note picked only):** Musical staff shows a pull-off. Guitar diagram shows fret 15 with an arrow pointing down.
- Hammer-on (first note picked only):** Musical staff shows a hammer-on. Guitar diagram shows fret 15 with an arrow pointing up.
- "Hammer-on From Nowhere" (left-hand tap):** Musical staff shows a hammer-on from nowhere. Guitar diagram shows fret 7 with an arrow pointing up labeled H.
- Legato Phrasing (first note picked only):** Musical staff shows legato phrasing. Guitar diagram shows frets 15, 17, 18, 17, 15 with an arrow pointing up.
- Ghost Note:** Musical staff shows a ghost note. Guitar diagram shows fret 9 with an arrow pointing up.

**Row 5:**

- Staccato Phrasing (short notes):** Musical staff shows staccato phrasing. Guitar diagram shows frets 5, 5, 5, 5 with an arrow pointing up.
- Choppy Phrasing (extreme staccato):** Musical staff shows choppy phrasing. Guitar diagram shows frets 5, 5, 5, 5 with an arrow pointing up.
- Fret-hand Muting (percussive tone):** Musical staff shows fret-hand muting. Guitar diagram shows frets 5, 5, 5, 5 with an arrow pointing up.
- Pick-hand Muting:** Musical staff shows pick-hand muting. Guitar diagram shows frets 5, 5, 5, 5 with an arrow pointing up.
- Tremolo Picking:** Musical staff shows tremolo picking. Guitar diagram shows frets 5, 7, 8, 5 with an arrow pointing up.
- Trill (Fast Hammer-on/Pull-off Combination):** Musical staff shows a trill. Guitar diagram shows frets 7, 9, 7 with an arrow pointing up.
- Pick Scrapes:** Musical staff shows pick scrapes. Guitar diagram shows frets 5, 7, 8, 5 with an arrow pointing up.

**Row 6:**

- Natural Harmonics:** Musical staff shows natural harmonics. Guitar diagram shows frets 12, 12, 12 with an arrow pointing up labeled N.H. (8va).
- Artificial Harmonics:** Musical staff shows artificial harmonics. Guitar diagram shows frets 8(20), 5(17), 8(20), 5(17), 7(19), 5(17), 7(19) with an arrow pointing up labeled A.H. (8va).
- Pinch Harmonic (with pick) (overtone of 5th generated):** Musical staff shows a pinch harmonic. Guitar diagram shows fret 7 with an arrow pointing up labeled P.H. (8va).
- Touch Harmonic:** Musical staff shows a touch harmonic. Guitar diagram shows fret 2 with an arrow pointing up labeled T.H.
- Tap Harmonic:** Musical staff shows a tap harmonic. Guitar diagram shows fret 0 with an arrow pointing up labeled A.H. (8va).
- Tap-on Technique:** Musical staff shows a tap-on technique. Guitar diagram shows frets 17, 15, 12 with an arrow pointing up labeled T.
- Bend and Tap-on Technique:** Musical staff shows a bend and tap-on technique. Guitar diagram shows fret 7 with an arrow pointing up labeled hold bend, full, T.



# FAT THUNDERING HEARD



Straight ahead, full force, with thunder... comes the entire bass amplification series from Peavey! Fat, full, smooth, rich bottom end, along with punch, clarity, definition, and tight articulation. These are the performance characteristics needed to get your **"thundering heard."**

Peavey offers today's bassist the widest choice of bass amplification systems available... from the 20 watt MicroBass™ to the calf-bruising, ultra-compact, 450 watt DataBass™... plus,

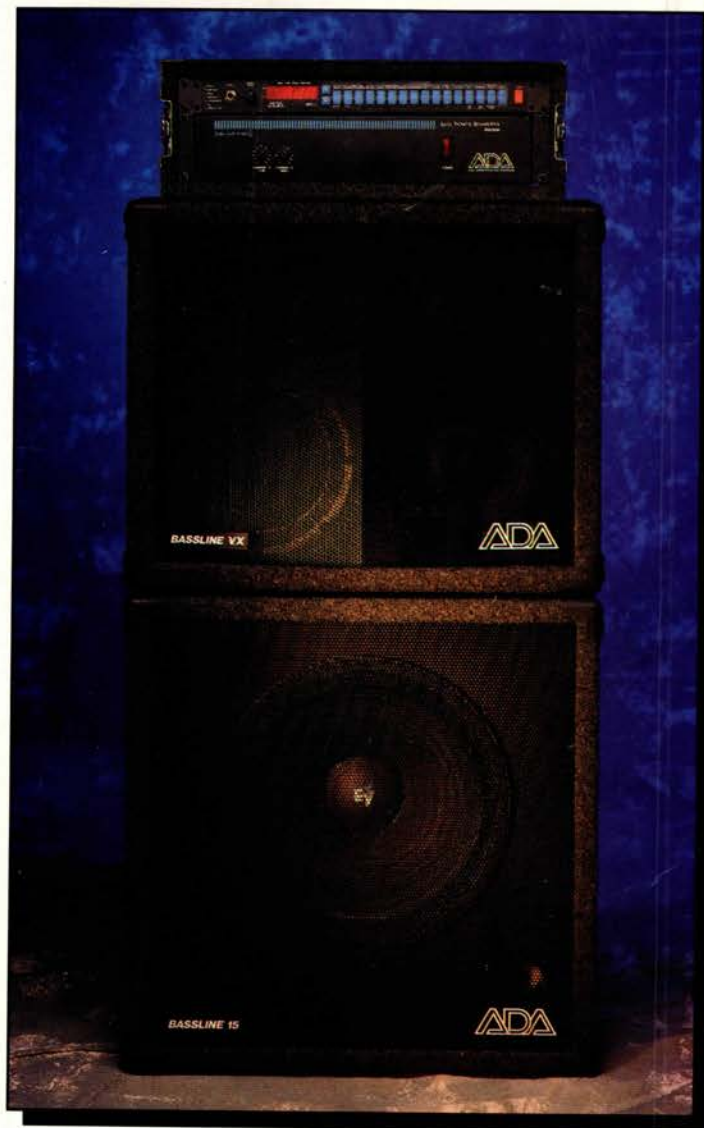
component systems as large as the local power grid will handle. Each Peavey bass system has application-specific features to ensure your own personal style will be heard — reliably, powerfully, and musically (and that's no bull!).

Rope a winning bass sound at your nearest Peavey dealer... he'll "steer" you straight!

The Monitor® magazine from Peavey is a publication filled with the latest information musicians want to know. To receive 4 issues for only \$5.00\*, send check or money order to: Monitor® magazine / Peavey Electronics Corporation / 711 A Street / Meridian, MS, 39302-2898 / U.S.A. / (601) 483-5365 / Telex: 504115 / Fax: 484-4278 / \*Prices good in U.S.A. only ©1991







# The Modern Bass Quartet

Sit in with this talented group from ADA and hear these four powerhouse sidemen produce more great bass tones than you ever dreamed possible. These cats are versatile and responsive! They will follow your every note, nuance and inspiration.

Check out this lineup. The **MB-1 MIDI BASS PREAMP** is the heart of the ensemble. It blends separate tube and solid state circuits to build any kind of tone you need. Sculpt your tone with the MB-1's programmable Contours, EQ, Compression, classic ADA analog Chorus and Effects Loops, and store it in one of the 256 memory slots for instant recall.

The **B500B BIAMPLIFIER** pumps all of your new found tone right where you need it. 500 watts of clean bass power that sounds even louder when used with the MB-1's onboard Crossover to biamp the ADA **BASSLINE** cabinets. Feel your groove's solid foundation that the EV-loaded **BASSLINE 15** lays down.

A pair of 5" drivers provides top-end response that's clear as a bell in the **BASSLINE VX**, while the two custom 10" speakers mounted on ADA's uniquely canted baffle pound out an extra-wide field of dispersion.

The next time you take the stage, take the Modern Bass Quartet -- and take the spotlight.

**ADA. THE NEW SHAPE OF BASS.**



**ADA AMPLIFICATION SYSTEMS**

ADA, Inc., 7303-D Edgewater Dr., Oakland, CA 94612, 415-632-1323

**For more info call: 1-800-241-8888**